musical

COURIER

Metropolitan Opera in the Offing

Curtain Time' Returns to America

Review of the Early Music Season

Established 1880

OCTOBER 15, 1945

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Aubrey Pankey Lyric Baritone, Returned from Caribbean Tour

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(From an unfinished sketch in oil by Moritz von Schwind.)

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Mission of Music

"For almost three decades the world has concentrated on the science of destruction and the art of death," said Dr. Howard Hanson, director of the Eastman School of Music, addressing the students at the convocation which opened the 1945-46 year.

"Men are tired; tired physically but even more tired spiritually. They are hungry for peace, hungry for beauty. When you leave the classroom for the profession you will find an increased understanding of the importance of music. It will be a stronger challenge than has ever before been presented to a generation of musicians in the history of art. Music is a significant manifestation of the spirit of man, an art with deep and powerful social implications, an art capable of influencing the course of human history."

Dr. Hanson's deeply thoughtful and provocative remarks continued:

"If war has any good qualities it must be that it shocks us out of our complacent inertia and forces us to examine and re-evaluate our beliefs, our theories, and our works. In such re-evaluation the process of re-conversion from war to peace may teach us valuable lessons. From these we must learn and profit. Many of these lessons are moral and spiritual; others are technical and scientific. Still others are concerned with the breaking down of preconceived ideas and the general freeing of the mind.

"Those of us who work in the field of education are moved to re-examine some of our most cherished beliefs—our most sacred vows. Perhaps we expect too much from education—perhaps, for this reason, we must always be somewhat less than satisfied with the results of our achievements. Nevertheless, the constant effort toward evaluation and improvement must be productive of a deeper understanding and a more effective solution of our problems."

The case is splendidly put by Dr. Hanson. One cannot well envision a world of the next quarter century without music as the outstanding essential in cultural life.

• • •

Congratulations!

To the Cleveland Institute of Music, celebrating its 25th anniversary this year, felicitations are in order, the school having upheld a high tradition, with many noted names on its faculty and list of graduates.

Founded by a group of prominent Clevelanders under the leadership of Mrs. Franklyn B. Sanders, with Ernest Bloch as its first director, the Institute was one facet of the notable musical development in Cleveland during and after the First World War. Other examples of enterprise were the founding of the Cleveland Orchestra and the establishment of the Fine Arts Association. All these were fortunate in finding supporters among the more influential citizens.

With a relatively small endowment, the school has been from an early date virtually self-supporting, in addition to some gifts from benefactors. Its noted faculty, now headed by Beryl Rubinstein, pianist, as director, has included in addition to Bloch such names as those of Roger Sessions, Douglas Moore, Arthur Quimby, Arthur Loesser, Maurice Hewitt, Louis Persinger, Quincy Porter, Andre de Ribaupierre, Theodore Chanler, Joseph Fuchs, Herbert Elwell, Ward Lewis, Gardner Read, Leonard Shure, Joseph Knitzer, Marie Simmelink Kraft, Nevada Van der Veer and others.

The school was early noted, owing to the Bloch inspiration as a centre for creative work in music. Many composers now well known throughout the country at one time studied there. In later years it has turned out proficient instrumental and vocal artists and teachers for America's music schools. Opera productions have been a notable feature of its work. It is fitting to wish ever-broadening horizons to the institution and its efficient staff.

OHIO'S GOVERNOR CONGRATULATES VIOLINIST.
Gov. Frank J. Lausche was guest of honor and speaker on the Cincinnati College of Music Inaugural Program, Sept. 18, when outstanding scholarship winners for the school year 1945-46 were presented in concert. Betty Jean Shirey, violinist, recipient of the Helene V. B. Wurlitzer scholarship, was congratulated heartily by the Executive.

• • •

Opera at the "Met"

The season's prospectus of the Metropolitan Opera for 1945-6 is reproduced in this issue. Some grumbling has been heard here and there, following its publication in the daily newspapers, because the repertoire remains practically unchanged.

One wonders, however, what the grumblers would suggest as startlingly superior to the announced repertoire. Where is Impresario Edward Johnson to find new works of great stature, and how is it possible to produce all the worthy older ones which he might wish to do? The war stopped the writing of European operas and their importation here. American composers have, in the main, made their most significant contributions in the field of the ballet and orchestral writing.

The Wagner Ring will not be done as a whole at the Metropolitan this season, but the explanation is made that Melchior is the only one there who could sing the taxing tenor roles of all the tetralogy, and in case of his indisposition there would be nobody to replace him. (This explanation will make certain other tenors smile rather grimly.)

All in all, however, Mr. Johnson and his associates are doing very well under circumstances unenviably trying.

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Sixty-Sixth Year
October 15, 1945

VARIATIONS: By Leonard Liebling

The famous episode of twenty-year-old Brahms' visit to Liszt at Weimar in 1853, when during the *Altmeister's* playing the younger composer went to sleep, has an interesting sidelight not generally known, except to those familiar with William Mason's book of memoirs.

The nervous youth having refused to go to the piano to perform his E flat minor Scherzo, Liszt placed the piece on the music-rack and read it at sight. Raff was present and remarked that it sounded like Chopin's B flat minor Scherzo. Mason reports Brahms' hot rejoinder that he had "neither seen nor heard any of Chopin's works."

Chopin had written his Scherzo fifteen years before, in 1838 (Brahms' dates from 1851) and shortly after, it became one of the most popular piano compositions in Europe, together with the Nocturnes and Valses. Schumann's immortal tribute to Chopin (*Allgemeine Musikalische Zeitung*) appeared in 1831. For years thereafter, Schumann wrote much in his own paper (Neue Zeitschrift für Musik) about Chopin. Brahms must have heard something about those articles before 1851. Wasn't he ever curious enough in his youth, to wish to become acquainted with the music of Chopin?

Furthermore, at 16, Clara Wieck (later Mrs. Robert Schumann) was playing Chopin music, and Brahms might have attended one of her recitals in his native Hamburg or elsewhere, for she was one of the most celebrated pianists of that time.

It seems safe to assume that the good Brahms, when he made his answer to Raff, was not entirely truthful, especially as his F sharp minor Piano Sonata, Opus 2, composed before the E flat minor Scherzo, also has unmistakable Chopinesque harmonies, arpeggios, and even cadenzas, so rarely found in the Brahms pages.

Brahms was a frequent "unconscious assimilator." See that very F sharp minor Sonata, whose finale has an exact thematic duplication of the trio in Haydn's String Quartet Opus 76, No. 6: see the echo of Beethoven's Ninth Symphony in Brahms' First (last movement); and see also the many melody suggestions of Bach, Beethoven, Schumann, Mendelssohn in all of the Brahms output. Compare the opening of Brahms' Fourth Symphony and that of Beethoven's E major Piano Sonata, Opus 109. Also the initial theme of the last movement of Brahms' Violin Concerto, with the beginning of the last movement of Bruch's G minor Violin Concerto. Brahms wrote his in 1878; Bruch's dates from 1866. In that year, Bruch sent his Concerto to Joachim for revisional suggestions. In the same year Brahms and Joachim were close friends and even toured together. Doubtless Brahms must have heard his violin pal working at the Bruch Concerto, for Joachim premiered the revised version two years later.

What am I trying to prove by all this? Nothing at all. Most of the great composers have been guilty of similar resemblances, though not as frequently as Brahms. I still think that he deserves his place in the three B.'s.

• • •

Dr. Peter Gradenwitz, our Palestinian correspondent, writes from Tel-Aviv: "Excuse the long delay in sending this letter, occasioned by mail restrictions and confused conditions generally.

"In your issue of May 15, you published an article by Dr. Paul Nettl, called Nazi Crimes Against Music, in which he accuses me, a Jewish musicologist actually living in Palestine, of having written a book at the instigation of Professor Becking, and of making the Czech, Johann Stamitz, a Sudeten German composer! The fact is that this book was ready before I ever came to know Professor Becking, and that my findings show Stamitz as having descended from a Styrian (i.e., Austrian) family. This is well documented and Dr. Nettl could have ascertained the truth by consulting my book, which he evidently did not do before making his statements. I think that in justice to me, Musical Courier readers ought to be informed of these facts. With thanks, yours," etc.

• • •

Elsa Maxwell tells in The Post that she asked Artur Rubinstein whether he ever goes to hear rival pianists. He replied by quoting the late Vladimir de Pachmann, who when Rubinstein put the same question to him, said, "No, I do not go; because if the artist plays badly I am bored, and if he plays well I am miserable."

Another of Elsa's stories also concerns Rubinstein:

> Artur told how, as he and de Pachman had never heard Paderewski play, when he was giving a concert in Warsaw they decided they had better hear him. So they went to the concert of the great Paderewski. When it was over Rubinstein asked, "Well, what did you think of him?" De Pachman replied: "Good, good, but he is not a Paderewski."

A splendid anecdote, but the incident occurred when Hofmann and Rosenthal jointly attended a Paderewski recital in London, and the *bon mot* was made by Rosenthal, as Hofmann could tell you. "It was based on the fact," he says, "that we had been hearing stories of how Paderewski was tearing the hearts of his female listeners on his American tours, causing them to swoon, Sinatra-like, weep, and throw bouquets of violets on the stage. Naturally Rosenthal and I were curious to gauge what made Paderewski's art cause such hysteria."

I went to a Paderewski recital at Carnegie Hall with Rosenthal on a hot afternoon in late Spring. Paderewski began with Beethoven's C minor Sonata, Opus III and for once turned sentiment into sentimentality, drooling interminably over the last movement. Rosenthal fell into a doze and snored gently. Afraid that his neighbors might suspect him of feigning boredom, I nudged him sharply. He awakened and asked, "What's the matter?" "You're asleep," I told him. "No," came the instant retort, "Paderewski is asleep."

• • •

The day of the young American conductor is getting brighter indeed, with New York taking a good lead. Recently the Mutual radio chain appointed Sylvan Levin as musical director of Station WOR and the New York City Center chose Leonard Bernstein to take over the baton of the New York City Symphony Orchestra this season from Stokowski. Leon Barzin has for some years headed the National Orchestral Association, and he, Bernard Herrmann, Howard Barlow, Alfred Wallenstein, Sidney Baron, and others, have been active successfully in public concerts and over the air. Throughout the country the same tendency is evident.

Orchestral sponsors have at last awakened to the fact that symphonic conducting no longer is a secret art accessible only to practitioners from across the seas. If young Americans can sing operas, compose symphonies, give song and instrumental recitals, and play Concertos with orchestra, then why in the name of sense should they not be able also to lead a symphonic orchestra? The answer is, that they are.

• • •

Music critics have some queer notions. In the late Oscar Thompson's International Encyclopedia of Music and Musicians, he gives Liszt about two pages of biographical space, and seven pages to Charles Martin Loeffler, the Boston composer whose works have practically disappeared from the present-day repertoire, as a matter of fact never were popular, and appealed only to sophisticates. Loeffler's favorite form, that of the symphonic poem, was invented by Liszt. Loeffler's schemes of harmony and instrumentation were based on those of d'Indy and Franck.

• • •

Even before the end of the war, the Musical Courier had begun arrangements for the resumption of its famed foreign service that has always made this paper an international journal. At present, accredited correspondents represent us in England, France, Italy, Germany, Holland, Sweden, Russia, Switzerland, Palestine, Czechoslovakia and South America (with more to come) and henceforth authoritative reports from those countries will again appear regularly in these columns.

• • •

Belated information comes of the tragic death of Alma Rosé, daughter of Arnold Rosé and niece of Gustav Mahler, herself a violinist of renown, in the Concentration Camp Birkenau in Upper Silesia, one of the outer camps of the notorious Auschwitz extermination centers.

When the Nazis invaded Holland in 1940 she had been on a concert tour in that country and was unable to rejoin her father in London. After years of constant fear of being arrested she tried to escape with the help of Dutch friends and managed to reach Dijon in France in December 1942. There she was apprehended by the Gestapo and spent many months in French concentration camps and then was taken to Birkenau. Enduring months of torturous suffering she finally succeeded in forming a small orchestra of prison inmates. But when the Commandant of the camp ordered her to play at the execution of fellow prisoners she committeed suicide.

• • •

"I hate that word 'Strad.', writes M.B.H., "one might as well call a Steinway a 'Stein.' And also, you being a pianist, probably have fumed as much as I do, when asked to play 'Reverie', 'Concerto', 'the Humoresque', or 'Polonaise'. What price Debussy, Tchaikovsky, Dvorak and Chopin?"

• • •

M.B.H.'s pother about "Strad" will not find surcease when he learns that Prince Matchabelli, who has a radio program with the playing of the Stradivari Orchestra, advertises his latest scent, "Stradivari, a perfume that's color . . . music . . . all the warm emotion of the human heart translated into a fragrance ecstatic . . . sublime".

• • •

Jane Farrar, having joined the cast of Polonaise, the new musical show (with Kiepura and Eggerth) the Daily News refers to her as a "Polonasian".

• • •

Pianist Erno Balogh sends a clipping from the New York Times, dated April 29, 1943, a review about a Donald Dame song recital in which the writer says: "Charles Griffes bowed from his box after the singing of his Evening Song and Lament of Ian the proud." Balogh asks, "Who believes in ghosts, considering that Griffes died April 8, 1920?" The boner was published in this column a week or so after the Times perpetrated it.

• • •

The radio industry celebrates its 25th birthday this autumn. It is old enough, in some respects, to know better.

OPERAS IN THE OFFING

What Metropolitan Will Offer Patrons In "Victory Season"

The Metropolitan Opera Association, still hampered by problems of manpower and material shortages, has slightly revamped its program. General Manager Edward Johnson on Oct. 11 revealed that plans to produce several operas have had to be postponed.

The season will open on Nov. 26 with a revival of Wagner's Lohengrin, with a cast including two newcomers, Fritz Busch, who joins the conductorial roster, and Torsten Ralf, new Swedish tenor, as well as Helen Traubel, Kerstin Thorborg, Herbert Janssen and Norman Cordon. The season will extend over 18 weeks, and end March 30, 1946. The general manager noted there was again an increase of subscribers.

There will be no Ring cycle this season, but Walkuere and Goetterdaemerung will have separate hearings and Tannhaeuser returns on the centenary of its premiere, with Lauritz Melchior marking his own 20th anniversary with the company and Busch conducting. Parsifal wil have at least one subscription performance. Mr. Johnson attributed the omission of the Ring to the fact that experienced substitutes were wanting for Melchior in the heldentenor roles, but stated that the cycle would probably be resumed next season. He also said plans to do Strauss' Elektra, Verdi's Don Carlos and Prokofieff's new opera, War and Peace, had to be postponed for various reasons. Travel restrictions from Europe prevented the coming of several singers and conductors who had been engaged, but they will come here later.

Four Puccini scores are promised, most novel being the one-act opera, Il Tabarro, from the Trittico, premiered in this house in 1919. La Boheme will be sung on the 50th anniversary of its premiere. Madama Butterfly comes back after an absence since Pearl Harbor, with Licia Albanese as the heroine. Tosca will reappear after a year.

Other restorations include Donizetti's Don Pasquale (not heard in four years); Gounod's Romeo et Juliette, absent for seven, which will be led by Emil Cooper; Un Ballo in Maschera; The Tales of Hoffmann; and possibly Strauss' Salome and Verdi's Otello. The last-named work, if given, would have Torsten Ralf in the title role and George Szell as conductor. Regarding Romeo, it is thought that Charles Kullman will have the role of the lover, and Bidu Sayao and possibly Patrice Munsel may be heard as Juliette, with Ezio Pinza as Friar Laurent.

New Conductors Added

The new members of the artistic forces include two chief conductors, Fritz Busch and Antonino Votto, young Italian leader, who, Mr. Johnson was careful to add in view of travel restrictions, had not yet arrived in this country. Mr. Busch, a brother of Adolph and Hermann Busch, was general music director of the Dresden Opera from 1922 to Hitler's accession, and later has been active at the Glyndebourne Festivals in England, with the New Opera Company in New York, and recently in Buenos Aires, Chile and Montevideo. He has also appeared as guest conductor with the New York Symphony. The conductorial roster also includes Paul Breisach, Pietro Cimara, Emil Cooper, Wilfred Pelletier, Karl Riedel, Cesare Sodero, George Szell and Bruno Walter.

The new chorusmaster is Kurt Adler, Czech conductor, formerly of the Berlin Opera, Prague German Opera, and later of the Stalingrad Philharmonic, who came to this country in 1938 and has been on the Metropolitan staff since 1943. He succeeds Konrad Neuger, who has joined the staff of the Chicago Musical College.

Three newcomers to the musical staff are Maurice Faure, from the Paris Opéra, who will serve in the French opera wing; Leo Mueller, Viennese conductor, who served with the Volksoper in that city, at the Prague Opera, at the Hollywood Bowl, the Chicago Opera and as music director of the Metropolitan Artists Ensemble on tour; and Max Rudolph, who has appeared at the Frankfort Opera, at the Prague Opera, with the Berlin Philharmonic Orchestra and since 1940 has lived in the United States, conducting La Vie Parisienne for the New Opera Company. Other members of the musical staff are Otello Ceroni, Antonio dell' Orefice, Karl Kritz, Wolfgang Martin, Karl Riedel and Hermann Weigert. Giacomo Spadoni has resigned to take up work in Hollywood with MGM.

The Metropolitan is developing its own Ballet School from beginners to an active professional group for the performances. Edward Caton is the new ballet master, and there will be a series of guest choreographers, the first being Boris Romanoff.

Nine More Singers

Nine singers are added to the roster, including two, Jussi Bjoerling, eminent Swedish tenor, who returns to the Metropolitan, after four years' absence, and Arthur Kent, American baritone, who has been away three years in the U. S. Army. The newcomers are: Pierrette Alarie, young Montreal coloratura soprano, a former scholarship pupil at the Curtis Institute and winner of the Auditions of the Air last Spring, who will make her New York bow as Olympia in Tales of Hoffmann; Joel Berglund, Swedish baritone, who sang in this country with the Wagnerian Festival Singers in 1938 and with the Chicago Opera, as well as throughout Europe and in Buenos Aires; Thomas Hayward, young tenor from Kansas City, who made his operatic bow with the City Center Company and won last spring's Metropolitan Auditions, also singing for NBC; Dorothy Kirsten, soprano, originally from Montclair, N. J., who studied in Italy and sang with the Chicago Opera and at the New York City Center as well as on tour; Robert Merrill, Brooklyn baritone, who sang first with the Radio City Music Hall Orchestra, won last spring's Auditions of the Air, and lately has appeared extensively in concert and on the radio; Torsten Ralf, noted Swedish tenor, trained at the Stockholm Royal Academy, who has been heard widely in Europe in leading roles of both the German and Italian schools and recently was decorated by the Swedish King with the medal of Litteris et Artibus; and Ezekiel Wellington, bass, born in Allentown, Pa., who has been soloist with orchestras in Chicago and Indianapolis and with the New York Oratorio Society.

JUSSI BJOERLING,
Swedish tenor, returning after four years, in Ballo in Maschera.

FRITZ BUSCH,
who joins the Metropolitan conductors.

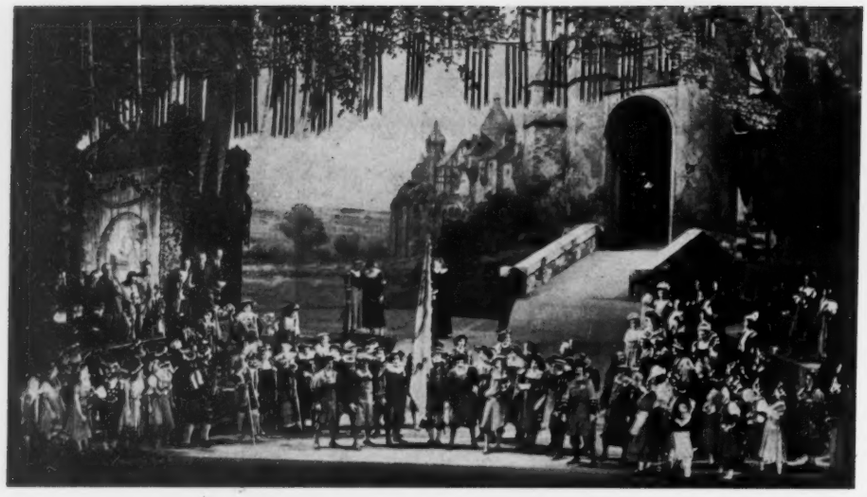
TORSTEN RALF,
new Swedish tenor.

1945 WINNERS IN METROPOLITAN AUDITIONS OF THE AIR
congratulated by General Manager Edward Johnson. Left to right, Arthur W. Steudel, President of Sherwin-Williams Co., sponsors of the auditions; Joseph Victor Laderoute, tenor; Pierrette Alarie, coloratura soprano; Thomas Hayward, tenor; and Robert Merrill, baritone.

DOROTHY KIRSTEN,
American soprano, new to the roster.

"CURTAIN TIME" in AMERICA

Lyric Stages Again Provide Color and Excitement



SCENE FROM ONE OF THE METROPOLITAN OPERA'S "HITS": A rehearsal for the last act of Die Meistersinger, revived last season with notable success and due for repetitions in the coming winter.

(Below) FAUSTO CLEVA REHEARSES CHORAL GROUP for the season of the Chicago Grand Opera Company, of which he is the General Artistic Director. The season opened Oct. 8. (Photo by Wide World Studio.)

THE MARRIAGE OF FIGARO as presented by the Philadelphia Academy of Vocal Arts for the Garden Opera Club at Faraway Farm, Haverford, Pa. Pictured are: David Poleri (Don Basilio), Anna Fortuna (Cherubino), Ellen Carleen (Marcellina), Lloyd Knight (Doctor Bartolo), Eugene Conley (Count Almaviva), Verna Kerr (Countess Almaviva), Marjorie Wellock (Susanna), Val Patacchi (Figaro), Andrew Canale (Antonio). (Photo--Associates.)

(Below) A SCENE FROM CARMEN as sung by the Boston Grand Opera Company in a recent visit to New Haven, Conn.

(Below) VISTAS OF THE SAN FRANCISCO OPERA SEASON. At left, Giovanni Martinelli is seen in affable "confab" with Gaetano Merola, General Director of the company; at right, Herbert Janssen portrays the role of Telramund in Lohengrin. The tenor and the baritone are both familiar figures on the Metropolitan Opera stage as well.

GRETEL CAPERS. A "shot" from Humperdinck's folk opera, with Louisa Moller of the Chicago Grand Opera as Gretel, a role she is singing with the Trenton Opera Company in the coming season. (Photo by Maurice Seymour.)

WHY NOT A PERMANENT SUMMER OPERA FOR NEW YORK?

A Singer Asks a Few Questions

THE VAGABOND KING IN ST. LOUIS.
A scene from Friml's comic opera as presented this season by the Municipal Opera Company, with John Brooks McCormack, center, in the chief tenor role. (Photo by Ruth Cunliffe Russell.)

Open air opera seasons have been notably successful in a few cities in this country, particularly Cincinnati and St. Louis. In the East, however, despite sporadic ventures, such as those at the Randall's Island Stadium, by Fortune Gallo at Long Beach, on the Steel Pier in Atlantic City, and in various outdoor ball parks and athletic stadia, summer opera has never taken an especially firm root. This year the main departures were several performances of Carmen and La Boheme at the Lewisohn Stadium, all well attended despite the rainy weather which set a record for cantankerousness.

There seems to be no reason why a permanent outdoor opera theatre could not be founded in the chief musical city of the United States, where it could draw unlimited talent of the best order and an audience of many thousands. There is nothing peculiar to the location, the climate or the season, to prevent this, the Stadium Concerts and those of the Goldman Band having endured for about a quarter-century.

One of the proponents of a plan to found such an opera in New York is John Brooks McCormack, young American tenor who this season was heard in debut as the Duke in Rigoletto with the Chicago Opera. He also recently appeared in this role with the Cincinnati Summer Opera. On his returning to the metropolis, the tenor dropped in at the Musical Courier and discoursed at length on the subject.

The Case of New York

"New York City," he said, "should have a season of open air summer opera. Not only does the public need it but it easily could be self-supporting. During the past two summers of singing operetta with the St. Louis Municipal Opera and opera with the Cincinnati Summer Opera, I have had opportunities to observe why audiences like an outdoor performance and what must go into it to make it 'click.' These people come back night after night because in addition to the music, they like the informality of moving about in the open air during intermissions and discussing the performance while drinking a 'coke.'

"My idea for New York," continued Mr. McCormack, "is an eight-week season of grand opera, with performances six or seven nights a week, with the best singers obtainable. Cincinnati does it, and in a manner which leaves little to be desired. One could find a fine conductor of real ability and use members of the Metropolitan Opera orchestra and chorus. By using singers who have sung the role during the winter season, we would have an organization that could function with a minimum amount of rehearsing, and thus eliminate major expense. As for getting the right singers, there are many who now go to South America who would rather remain here. There would be enough for us as well as for Cincinnati.

Appealing to the Great Public

"The price sshould be scaled from $1 to $3," he said, "which would allow many opera lovers who cannot often afford Metropolitan prices to attend regularly. A large new opera following would thus be created. Another aspect is the intimacy possible between singers and audiences at open air performances. In Cincinnati, for instance, hundreds of youngsters jam the gates after a performance to see and speak with the artists. Crooners and the popular bands do not seem to have a monopoly on our youth. Such informality is not possible in winter opera seasons, and when there is a vast gulf between singers and audiences.

"One of the important provisions in planning the structure for the open air theatre is to include a roof overhead, with the sides wide open. Thus there need be no postponements on account of rain, and the uncertainty of the receipts is eliminated. As for a site, I think Manhattan would be ideal, and Central Park in particular would be perfect. We have an ideal site there; surrounded by hills and large rock and with skyscrapers of 59th Street and Fifth Avenue as a backdrop, it would make for good acoustics as well as visual beauty.

"I think a theatre seating about 5,000 would be ideal, for anything larger than that would require amplification, and we have all heard what that does to opera by way of distortion. We should try to eliminate all the known faults with open air presentations.

"The stage should be of ample size and modern. The city and private enterprise could get together on the building of the house, which need not be on an expensive scale.

No Competition Planned

"I would like to point out," Mr. McCormack concluded "that this would in no way compete with the Lewisohn Stadium concerts or the Central Park Mall Band Concerts. After all, the Metropolitan and the Philharmonic-Symphony function at the same time during the winter season, while the band concerts are free and would still have their audiences. The repertoire could be more or less the same as during the winter season, with each opera given two or three times. New York has become quite a vacation resort and many people come here in the summer to enjoy the things they lack at home. Opera is probably one of those things. When you think of a city the size of St. Louis offering operetta to 10,000 people nightly for 12 weeks, think how easy it would be to fill our summer theatre in a city of seven millions!

"Let us all get to thinking hard about this plan, and improve and act upon it. The present time seems very appropriate for it. To insure complete success for this venture, beware of making it a springboard for inexperienced people; let us have the very best!"

G. DE K.

BOSTON SYMPHONY FETES VICTORY

By JULES WOLFFERS

BOSTON.—Dedicating the performance to The Peace of the World and to the heroism which made it possible, Dr. Serge Koussevitzky began his 22nd year on the podum here and simultaneously opened the 65th season of Boston Symphony programs before capacity audiences at Symphony Hall, Oct. 5 and 6. Beethoven's Eroica Symphony was a fitting vehicle for the dedication. The Leonore Overture No. 3 opened the programs, and at once established the mood maintained throughout.

Aaron Copland's suite from the ballet Appalachian Spring received its first performance here and scored a decided hit. The readily accessible work impressed hearers with its sensitivity, its skillful scoring and its artful structure. The composer responded to repeated calls from the audience. The orchestra's playing was inspired under its notable leader, whose ardent manner and temperament belie his 70 years.

Seasonal Plans

As in former years, the Symphony season will continue through April, 1946, with 24 pairs of Friday-Saturday programs, supplemented by the six Monday evening concerts, the Sunday afternoon series of six, and the concerts in nearby Cambridge given in Harvard's Sanders Theater. The orchestra will continue its periodic visits to New York and cities en route. In December, Dr. Koussevitzky will conduct the orchestra in a week's tour of the Middle West.

The announced list of soloists includes Rudolf Firkusny, making his first appearance at these concerts. Two other pianists, Alexander Brailowsky and Vladimir Horowitz, will return here, and violinists Albert Spalding, Yehudi Menuhin and Efrem Zimbalist are also scheduled. Two cellists will appear—Gregor Piatigorsky and Raya Garbousova. Other soloists will be announced later in the season.

Among the list of guest conductors are Igor Stravinsky, Fritz Reiner, Sir Adrian Boult and Leonard Bernstein. Stravinsky, who returns after a two year absence, will draw both on his own works and the music of other composers for his programs. This will be the first time that Fritz Reiner, Pittsburgh Symphony conductor, will appear on the podium in Boston. Sir Adrian, who leads the British Broadcasting Corporation Orchestra in London, will return to America to conduct here in mid-season. It was ten years ago, in January, 1935, that the English conductor last visited this country to conduct in Boston. Bernstein, of course, hails from these parts and will be returning to familiar territory.

Shostakovich Invited

Dr. Koussevitzky has invited Shostakovich to make his first American visit in February and appear as guest conductor or piano soloist for the program at which his Ninth Symphony will have its U. S. premiere, and indicated he thinks he may accept. Other novelties are world premieres of Martinu's Third Symphony (scheduled Oct. 12), Samuel Barber's Cello Concerto, Bergsma's Music on a Quiet Theme, Elliott Carter's Holiday Overture, David Diamond's Rounds for String Orchestra, Gretchaninoff's Elegie, and U. S. premieres of Prokofieff's Fifth Symphony and excerpts from Britten's opera, Peter Grimes.

The broadcasts of the orchestra, until now given at 8:30, this season will begin at 9:30 every Saturday evening during the 30-week season, with other concerts presumably to be scheduled later after the regular season ends. The change in time means that the radio audience will hear the second half of the programs instead of the first. It is anticipated that the programs as a whole will be arranged somewhat more logically than was possible with the early broadcasting period.

The vast army of record collectors may be interested to hear that the Symphony practically made up the equivalent of four years non-production.

Other Events

With Paul Cherkassy starting his second year as conductor, the Civic Symphony Orchestra of Boston will open a Jordan Hall series in mid-autumn. Those who found the Civic a force to be reckoned with last season will watch this year's progress with considerable interest.

It remained for the indefatigable San Carlo Opera Company to steal a march on everyone here when it opened Boston's music season with a week's engagement at the Boston Opera House. The performances, as a whole, were of excellent quality and some fine voices were disclosed. The San Carloans also proved that it is possible to recruit large audiences early in September, something that the oldest inhabitants around here sagely doubted.

Worcester Festival Opens

(By Telegraph to the Musical Courier)

WORCESTER, MASS.—The Worcester Festival, now in its 86th season, opened at Memorial Auditorium here on Oct. 8, with a concert by the Philadelphia Orchestra under Eugene Ormandy. The Festival Chorus, under Walter Howe, music director of these annual events, sang two a cappella numbers. Stella Roman, Metropolitan Opera soprano, was the soloist in arias from Mozart's Don Giovanni, Weber's Freischuetz, and Forza del Destino by Verdi. The orchestra scored in a Mozart Symphony, a Rossini Overture, Kent Kennan's Night Soliloquy (William Kincaid, flute soloist) and the stirring Tchaikovsky "1812" Overture. The audience was large and appreciative.

Other soloists announced included Donald Dame, tenor, appearing with the chorus on Oct. 9 in Coleridge-Taylor works; Miss Roman, Jean Watson, Mr. Dame and Lansing Hatfield, in Rossini's Stabat Mater, Oct. 11; Dorothy Maynor, soprano, in Mozart and Charpentier arias and Strauss songs, Oct. 12; a program including Marion Bauer's China for chorus and orchestra; Rudolf Serkin, pianist, in the Emperor Concerto during a "Three B's" program on Oct. 13; and Edna Phillips, harpist, and Norman Shirk, narrator, at a children's program on the morning of the last day, when the Seventh Grade Chorus under Arthur J. Dan was to sing and Alexander Hilsberg to serve as conductor of the orchestra and commentator. A detailed review will appear in the Nov. 1 issue.

JULES WOLFFERS.

LATIN AMERICA: Mexico's Festive Season; New Work at the Colon

By VERNA CARLETON MILLAN

MEXICO CITY.—The summer season here as a rule is considered officially closed with the final concert of Carlos Chavez' Symphonic Orchestra of Mexico. Fortunately, almost at the last concert, Mexico received the official announcement that Chavez is not going to sever his connection completely with the orchestra that he created and directed for so many years. While José Pablo Moncayo, Chavez's assistant for a long time, will take over the directionship, Chavez will remain as artistic director, a post that will enable him to pursue his own creative activities and yet, at the same time, the orchestra will continue to enjoy his vast experience and guidance.

The final program offered few novelties beyond the appearance of Aubrey Pankey, American Negro singer, in a group of songs with orchestral accompaniment. Pankey's ordinarily rich, expressive voice was not heard to best advantage during the first part of the program, but he triumphed in three songs of Ravel, Don Quichote à Dulcinée, which he sang with admirable poise and a great tenderness. Ravel's Mother Goose Suite, Debussy's Nocturnes and Stravinsky's Circus Music formed the rest of the program, which closed with Chavez's well-known *corrida*, El Sol, sung extremely well by the chorus of the National Conservatory.

During the recent season, Chavez stressed the music of Bach, Beethoven, Rachmaninoff, Rameau, Stravinsky, Berlioz and Schoenberg, among others. It was regrettable that Alfred Wallenstein, who flew down for a single program as guest conductor, was not able to stay for another, because he proved himself an excellent director with a crispness and flair that brought new animation to the orchestra. His program was unusual in that it consisted of three numbers, all played for the first time in Mexico: the Concerto Grosso in G Minor by Vivaldi-Mistowski; Schubert's Second Symphony, and the Second Symphony of Rachmaninoff.

Opera Highlights

It was this reviewer's good fortune to get press tickets for the opera season just in time to catch the closing programs. If we can judge by these, the season must have been the best the National Opera has had so far. Mexico hailed a Carmen who was spontaneous, fresh, and completely all that Carmen should be, in Winifred Heidt. She was surrounded by a brilliant cast, with Armando Tokatyan, a tremendous favorite here, repeating his success as Don José, Irma Gonzalez, a lovely if subdued Micaela, and Carlo Morelli, whose interpretation of Escamillo had just the right blend of bravado and sentiment.

The lovely Dorothy Kirsten enchanted us with her fragile Violetta in Traviata, which she sang first with Tokatyan as Armand, and in the second performance with Eugene Conley, a young tenor of much promise. Kirsten carried the dramatic role of Puccini's Manon with equal success, her voice controlled and sure, her stage poise really admirable. In addition, she is one of the most beautiful stars that opera has seen in many years.

Among the surprises that the end of the season brought us was the excellent performance of Ivan Petroff as Sharpless to Irma Gonzalez's delicate Butterfly. He was equally good in the role of Germont in Traviata.

Independence Gala

Sept. 15 is National Independence Day in Mexico and the opera offered in celebration a special performance of Don Pasquale by Donizetti, the role in which Salvatore Baccaloni conquered Mexico last year. Promptly at eleven, the last act was interrupted while the audience and entire cast joined in the triumphant singing of Mexico's National Anthem, complete with confetti and cheers. Petroff as Doctor Malatesta offered just the right contrast to Baccaloni's roughish Pasquale. Ruby Mercer was a graceful, colorful Norina, and Franco Perulli sang his role of Ernesto as we have seldom heard it sung.

Looking back over the season, there is no doubt that all the guest stars distinguished themselves before their Mexican audience. Helen Traubel and Lily Pons received the greatest personal successes of any singers who have been here yet; Regina Resnik, Bruna Castagna, and Margaret Harshaw were acclaimed with exceptional enthusiasm. Among the men, Kurt Baum, Mario Berini and Tokatyan repeated their previous triumphs. Ramón Vinay gave a very good performance in Samson. William Steinberg, Herbert and Picco were among the good directors brought down for the season. The ballet, under George Balanchine, was a tremendous improvement over the very difficult Mexican ballet of former seasons. If the National Opera broadens its repertoire next year while retaining the high quality of its performances, it should become a first-rate permanent institution.

FETED IN MEXICO CITY.

At a farewell luncheon given in her honor closing a four-week visit there which included six concerts at the Palace of Fine Arts, Ellabelle Davis, American Negro soprano (seated center), is shown with notables. Left to right, seated: Camille Cianfarra, New York Times correspondent in Mexico; Ernesto De Quesada, president of the "Sociedad Musical Daniel", which presented Miss Davis for her Mexico City debut; the artist; Fany Anitua, Mexican contralto, formerly of La Scala, Milan; Julio Pani, president of the Board of Directors of the Opera Nacional of Mexico. Standing, left to right: Jose de Jesus Oropeza, accompanist on Miss Davis' Latin American tour; Jose Barros Sierra, music critic; Paton Hadow, chairman of the American Association in Mexico; Guierre Tibon, music critic; Patricia Ross, editor of the English page of the daily paper, Excelsior; and David A. Thomasson, secretary of the American Embassy in Mexico.

Concert Events

The Daniels Concerts sponsored a highly successful series of concerts by the Negro singer, Ellabelle Davis, which ran from August well into September. As a rule, recitals as fine as these are somewhat beyond the appreciation of our general public. But whatever her audience lacked in size was more than compensated for by the faithfulness and spontaneous emotion of the people, who went to hear her night after night, an unforgettable tribute to a fine, disciplined singer whose art has a cameo-like purity of tone and style. Her repertoire ranged from opera to Lieder. Outstanding indeed were interpretations of Schubert, Rachmaninoff, Debussy, Mozart and Brahms.

Ross Pratt, Canadian pianist, gave a single recital here in the Palace of Fine Arts, but it was sufficient to introduce us to a new artist whose future success seems assured, for he possessed the indispensable qualities of an unusual technique, a jeweled tone and great musical sensibility. He played works by Bach, Brahms, Liszt, Medtner and Chopin.

Beethoven Festival Launched

Jascha Horenstein opened his long-awaited Beethoven Festival at the Fine Arts Palace on Sept. 21 with a program that was repeated again, by popular demand, on Sunday morning, Sept. 23. The combination of Horenstein as director and Claudio Arrau as soloist brought about a tremendous advance sale, so that the opening night found a jammed and wildly enthusiastic house. Previous expectations were fully justified by the program, which consisted of the "Leonora" Overture No. 3, directed by Horenstein with the great intelligence and sensitivity he revealed when he was here last year; a truly magnificent interpretatiton of the Fifth Symphony, a work that has taken on added grandeur with the passing of world events, and the First and Fourth Piano Concertos.

Arrau has always been a superb pianist, but in this program he seemed to reach new heights of emotional understanding. The fluid, receptive bond that held both soloist and director together never relaxed for a moment, but on the contrary their work seemed to take on a brilliant intensity as the music advanced. Both Horenstein and Arrau received the spontaneous ovation of a delighted audience.

Closing date of the festival was set for Oct. 5. All five of the piano concertos were to be played, as well as the Fifth, Sixth, Seventh and Ninth Symphonies. The rest of the festival will be reviewed in our next issue.

Opera in Argentine Despite Unrest

By JORGE M. WHITE

BUENOS AIRES.—The Colon offered the premiere of the ballet Harrild, with plot and music by Roberto Garcia Morillo, based on a fantastic tale by Henry Jacques, and choreography by Luis Le Bercher. Garcia Morillo, leading music critic of La Nación, is a noted representative of the contemporary Argentine musical generation. The score, revealing the expressionist tendencies of the composer, abounds in strength and effectiveness. A wealth of invention, incisive rhythmic background and knowledge of the requirements of modern ballet music, create one of the best novelties recently brought out here.

The visual effect as a whole was gratifying, with the aid of the beautiful sets and costumes designed by Hector Basaldua, in harmony with the character of the work and the generally effective choreography devised by Le Bercher. Maria Ruanova (Nehss) performer her part with artistry and polished technic. She shared applause with Jorge Tomin (Harrild), Francisco Gago (Nohrge) and the entire ballet corps.

The evening was completed with two Ravel works, the delightful lyric fantasia, L'Enfant et les Sortilèges, reviewed in the Musical Courier when offered here last season with success, and a choreographic interpretation by Le Bercher of the suite Ma mere l'oye, with Nora Irinova, Esmeralda Agoglira, and Josefina Schiepatti in the leading parts. Albert Wolff's readings of the three works were highly suggestive and of unquestioned authority.

Moussorgsky Revival

Khovantchina, posthumous work by Moussorgsky, finished and orchestrated by Rimsky-Korsakoff, was revived after an absence of twelve years. The Colon performance under Panizza was generally outstanding. The major credit goes to the chorus, brilliantly trained by Terragnolo. Felipe Romito scored a big success with his vigorous impersonation of Prince Khovansky, delivered with good sonority and eloquent declamation. Zaira Negroni's opulent, dark-timbred voice shone in the role of Marta. The sympathetic part of Ema was alternately done by Amanda Cetera and Mafalda Rinaldi with quality of tone. Victor Damiani was a dignified Dositeo, vocalizing with resonance. Antonio Vela (Khovansky Jr.), Pedro Mirassou (Galistin), Carlos Guichandut. (Chaklovity) and others completed the cast. The ballet corps gave a fine performance of the Persian Dances of the third act. Josef Gielen was the intelligent régisseur.

Hänsel and Gretel Restored

Hänsel and Gretel was presented in a double bill with the Tchaikovsky ballet Swan Lake. The Humperdinck opus had a spirited and musically moving production under Fritz Busch, who at times, however, overstressed the orchestral effects. The leading roles were ideal for Zaira Negroni (Hänsel) and Clara Oyuela (Gretel), who sang with art and style, and acted with understanding. Sara Cesar (the Witch), Marcelo Urizar (Father), Emma Brizzio (Mother) Tota de Igarzabal and Consuelo Ramos completed the excellent cast.

The Tchaikovsky ballet showed to excellent advantage Maria Ruanova's brilliant qualities as the Queen of the Swans, her able partner was Jorge Tomin.

A pleasant surprise was the unheralded debut of Blanca Baigorri, young Argentine coloratura soprano, in a popular performance of Lucia. The newcomer amazed her listeners with the brilliancy and power of her high register, with tones that reached every corner of the vast auditorium, and the security and ease with which she sang and acted the difficult role. These qualities, with a few improvements, should soon establish her as a leading artist.

A revival of Weber's Oberon, under the baton of Busch was announced for Sept. 21.

NEW YORK'S AUTUMN SEASON BOWS IN

ARTURO TOSCANINI

The New York music season was officially launched on Sept. 25 when Arturo Toscanini conducted a special benefit concert with the NBC Symphony at Carnegie Hall for Italian war orphans. The program was all-Beethoven and consisted of the Egmont Overture and the Leonore No. 2, both stirringly read, and the Ninth Symphony, in which the Collegiate Chorale, trained by Robert Shaw, ably assisted. The four vocal soloists included a young newcomer, Norma Andreotti, soprano, making her debut in Manhattan; Nan Merriman, contralto; Jan Peerce, Metropolitan tenor, and Lorenzo Alvary, baritone.

Copland Work at Philharmonic Opening

The opening concert of the Philharmonic Orchestra at Carnegie Hall (direction, Rodzinski) Oct. 4 showed the orchestra in top form, with a program of old and new music. Byrns' orchestral transcription of Bach's Awake Us, Lord, from Cantata No. 22, was performed for the first time. Though sometimes overloaded with glamorizing additions, the orchestration often reminding one of Brahms' Haydn Variations and romanticizing Bach's restrained work, this adaptation nevertheless is a noble opener for an orchestral bill. In Beethoven's Eroica Dr. Rodzinski stressed the structural elements of the gigantic score more than its emotional contents. The Marcia funèbre lacked some of the moving effect it should convey, and the Scherzo lost some of its clarity in an over-speeded delivery.

Aaron Copland's orchestral suite from the ballet Appalachian Spring, written for Martha Graham, is perhaps the best score he has done up to date. Taking its themes from American folklore, the music is convincing in its simplicity, honesty, and ingenuity. The climax comes with a folk dance, a "Shaker theme" that could stem just as well from the folk material used by Smetana in his Bartered Bride or Dvorak in his Bohemian Dances. The novelty was applauded heartily and brought the composer and conductor to the stage repeatedly. The orchestra shared in the ovation. The concert came to a close with a brilliant performance of Debussy's Daphnis and Chloe Suite No. 2.

The program, without the Byrns-Bach Chorale, was repeated Sunday, Oct. 7, in the first afternoon broadcast of the Philharmonic series.

H. W. L.

Philadelphians in La Mer

The first concert of the Philadelphia Orchestra under Eugene Ormandy this season, Oct. 2, proved again the eminent qualities of this ensemble. Its tonal beauty and balance are unquestioned. Nevertheless, despite the virtues of the performances, the concert was not one of the best we have heard from the Philadelphians. The Ormandy orchestration of Handel's Overture in D minor is too luscious to be in strict style and, though excellent material for showing off the orchestra's tonal perfection, it omits too much of the composer's actual intention to be completely convincing. The reading of Beethoven's Seventh also lacked (especially in the first movement) complete classicism. However, the Allegretto and the ensuing movements found the orchestra and conductor in full quality.

Stravinsky's Four Norwegian Moods, in spite of excellent presentation, proved again how unimportant they are as compared with the earlier works of this composer. The first performance of Rosselini's Canto Di Palude acquainted us with a gifted young Italian composer greatly influenced by Debussy, and melodically under the spell of Puccini and Mascagni. On his own account, he is able to write an effective score. Debussy's La Mer brought beautiful playing, but stressed impressionistic and coloristic effects more than formal lines of the score—the flesh was there, but one could not quite follow the bone structure.

H. W. L.

National Orchestral Opening

The National Orchestral Association, Leon Barzin conducting, opened its season at Carnegie Hall with a Russian program on Oct. 1. Starting with Glinka's Russian and Ludmilla overture, the orchestra was joined in its second offering, Rachmaninoff's C minor Concerto by pianist Frank Sheridan. With excellent technic and colorful touch he did full justice to the brilliant work, though his rather restrained approach lacked in all the necessary sensuous and emotional appeal. The evening closed with Shostakovich's Fifth. The orchestra played with gusto and brilliant tone. Barzin is doing a splendid thing in his training of these young musicians, most of whom ultimately graduate into the major orchestras.

H. W. L.

Recital Season Ushered In

Doris Trotman, well known Harlem church soloist, was heard in recital at Town Hall, Sept. 23. A large, enthusiastic audience was in attendance. Miss Trotman displayed a well-controlled light lyric voice of medium range and pleasant quality, which she handled at all times in an artistic manner. The program, which did not over-tax the vocal capacity of the singer, consisted of a group of four short arias from the Bach Peasant Cantata, the Dove Sono aria from Le Nozze di Figaro, a group of Schubert Lieder, a French group by Ravel, Debussy, Mompou and Prokofieff and a concluding group of English songs and spirituals by Warlock, Burleigh and Johnson. The recitative of the Mozart aria was excellently portrayed and Miss Trotman's interpretative ability and smooth singing style were reflected to advantage in the French group. David Stimer, at the piano, played effective accompaniments.

L. C.

Nina Quartin Sings

Nina Quartin, Russian soprano, in recital at Town Hall on the evening of Sept. 26, gave an interesting program of works by French, German, Russian, Latin-American and North American composers. Miss Quartin is the possessor of a charming stage personality. Her interpretative ability is generally outstanding and keenly intelligent, although at times it is somewhat hampered through the limitations of the upper voice range. Her middle voice is well rounded and controlled and showed to advantage in the comfortable tessitura of the French group of Fauré, Debussy and Poulenc compositions as well as in the two new Inch songs heard for the first time. In the opening group the J. C. Bach aria and the Botschaft, Mainacht and Das Mädchen of Brahms proved difficult for Miss Quartin, as did also the higher reaches of the coloratura aria, Ach, ich liebte from the Mozart Die Entfuehrung. Menahem Bensussan, assisting at the piano, made a most capable accompanist.

L. C.

Meth Symphonette

The Meth Symphonette, Max Meth conductor, gave its first Town Hall concert Sept. 30, playing a widely varied program beginning with the Overture to Mozart's Marriage of Figaro. Other numbers were the Brandenburg Concerto No. 3 of Bach, the Suite from Virgil Thomson's The Plow that Broke the Plains, Morton Gould's American Salute, and Guaracha, from Latin-American Symphonette (No. 4) and the Ballet Suite from the setting of Frankie and Johnnie by Jerome Moross. The soloist was Rosa Canario, a young soprano with a powerful, ringing voice. In her aria, Ocean, Thou Mighty Monster, from Weber's Oberon, she displayed assets of voice and personality which would possibly be more advantageously heard in an auditorium of less restricted acoustics for the vocalist. The Symphonette, showing pleasing impartiality between art works of bygone masters and the colorful compositions of outstanding contemporaries, played with spirit and excellent ensemble feeling. Orchestra and conductor were enthusiastically received by a cordial audience.

M. C.

The first Town Hall recital of Peter Melnikoff on Sept. 30 presented the pianist in numbers by Mozart, Bach-Siloti, Beethoven, Chopin, Debussy, Scriabine, Rachmaninoff and Liszt. Poetry and imagination colored many of his interpretations, and his technic was to a considerable extent the reliable purveyor of his concepts.

D. B.

Times Hall's matinee audience on Sept. 30 heard Anne Skrobisch, soprano, in German, French and English songs, with Stuart Ross at the piano. Miss Skrobisch sang fluently and with a vitality of interpretation that held the interest of her audience throughout.

D. B.

Milton Kaye's Program

Milton Kaye, pianist, made his debut in the recital field at Town Hall on

ARTUR RODZINSKI

Oct. 1. The artist is well known for appearances on the radio (Mutual and NBC) and as accompanist to Heifetz. The fine and mature musicianship that distinguishes Mr. Kaye assured him an auspicious introduction to the solo concert platform. Playing Mozart, Bach, Rachmaninoff, Chopin and Chopin-Liszt numbers, he added a first performance of Robert Russell Bennett's Second Sonatine. A large audience gave him warm applause.

D. B.

Maria Sokil, prima donna of Ukrainian opera companies, made her New York debut in recital at Town Hall, Oct. 2. Commencing with airs of Scarlatti and Catalani, the soprano offered Le Matin by Bizet and the seldom-heard Alleluia from Massenet's Le Cid, arias from The Golden Ring, by Latoshinsky, and Dovbush, by Rudnitsky. The remainder of the song list contained works of Russian and Ukranian composers. Miss Sokil showed a marked interpretive gift, good style and the poise of experience. She was cordially received by the audience. Antin Rudnitsky, composer, played excellent accompaniments.

M. C.

Versatile Henrietta Schumann

An unusual piano recital was Henrietta Schumann's at Carnegie Hall, Oct. 3. She started with Godowsky's resonant arrangement of Star Spangled Banner and ended with her own transcriptions of music by Gershwin and Kern. Between, there were Ravel's Sonatine, Brahms' F minor Sonata, and a group of pieces by Rachmaninoff. Her ability was shown particularly in the Ravel and Brahms works. In the former, she revealed especial finesse in touch and coloring. The Brahms epic had a broad and sonorous interpretation, voiced with power and lyrical appeal. The artist's tone has uncommon volume and roundness and technically, she commands all the departments with flashing brilliancy. Her versions of the Gershwin and Kern tunes (Ol' Man River, Smoke Gets In Your Eyes, Summertime, It Ain't Necessarily So) represent impressions rather than literal reproductions. They made such a hit that three encores followed, also in the popular vein.

L. L.

Manhattan Concert Calendar

(CH, Carnegie Hall; CCH, Carnegie Chamber Hall; TH, Town Hall; TIH, New York Times Hall; SH, Steinway Hall; M, morning; A, afternoon; E, evening.)

Oct. 15. Albert Spalding, violinist, benefit Musicians Emergency Fund, CH, E;

Oct. 16. Alexander Borovsky, pianist, CH, E; Ruth Posselt, violinist, TH, E.

Oct. 17. Robert Kitain, violinist, CH, E; Eleanor Fine, pianist, TH, E.

Oct. 18. Philharmonic-Symphony, Rodzinski conducting, Nathan Milstein, violinist, soloist, CH, E.

Oct. 19. Philharmonic-Symphony, Rodzinski conducting, Nathan Milstein, violinist, soloist, CH, A; Leon Temerson, violinist, TH, E.

Oct. 20. Fritz Kreisler, violinist, CH, A; Philharmonic-Symphony, Rodzinski conducting, Zadel Skolovsky, pianist, soloist, CH, E; Antonio Brosa, violinist, TH, A; "Americana in Musical Panorama," presented by Charles O'Flynn, ASCAP, TH, E.

Oct. 21. Philharmonic-Symphony, Rodzinski conducting, Nathan Milstein, violinist, soloist, CH, A; Hans Heinz, tenor, TH, A; Brenda Miller, soprano, TH, 5:30 p.m.; Max Pollikoff, violinist, TH, E.

Oct. 22. Carmela Ippolito, violinist, TH, E.

Oct. 23. Sascha Gorodnitzki, pianist, CH, E; Elizabeth Pastor, pianist, TH, E.

Oct. 24. Mischa Elman, violinist, CH, E; Jean Watson, contralto, TH, E.

Oct. 25. Philharmonic-Symphony, Rodzinski conducting, William Kapell, pianist, soloist, CH, E.

Oct. 26. Philharmonic-Symphony, Rodzinski conducting, William Kapell, pianist, soloist, CH, A; Anatole Kitain, pianist, CH, E; Leonid Bolotine, violinist, TH, E.

Oct. 27. Patricia Travers, violinist, CH, A; Philharmonic-Symphony, Rodzinski conducting, Joseph Fuchs, violinist, soloist, CH, E; Gloria Greene, pianist, TH, A.

Oct. 28. Philharmonic-Symphony, Rodzinski conducting, William Kapell, pianist, soloist, CH, A; Artur Rubinstein, pianist, CH, E; Harry Davis, pianist, TH, A; Constance Connette, soprano, TH, 5:30 p.m.; Walter Hautzig, pianist, TH, E.

Oct. 29. Galli Campi, soprano, CH, E; Anley Loran, pianist, TH, E; Mifanwy Evans, soprano, TH, E.

Oct. 30. Philadelphia Orchestra, CH, E; Celia Saloman, pianist, TH, E.

Oct. 31. Maggie Teyte, soprano, auspices Town Hall Music Committee, TH, E; Bella Reine, dance recital, TIH, E.

Louise Meiszner Wins Levintritt Award

This year's winner of the Edgar M. Leventritt Award is Louise Meizner, American pianist, 21, a native of St. Louis and student of Ernst Dohnanyi in Budapest and Ernest Hutcheson at the Juilliard School of Music here. The award is a guest appearance with the New York Philharmonic-Symphony. Other finalists were Fredell Lack, Frances Magnes and Camilla Wicks, violinists; Eunice Podis, Louise Bosgerchian and Leonid Hambro, pianists. Judges included Adolf Busch, Zino Francescatti, Louis Persinger, Nadia Reisenberg, Rudolf Firkusny, Arthur Judson and Rudolf Serkin.

Iturbi Undergoes Operation

Jose Iturbi was reported in satisfactory condition after an operation for gallstones performed in Hollywood. The pianist had been appearing in a film and was preparing to go on a concert tour when he was stricken with the ailment.

RADIO, TELEVISION:

By William Taylor, *Radio Editor*

STUDIO SIGN SAYS "STAND BY—ON THE AIR."
CBS' Program, The Music of André Kostelanetz (Thursdays 9:00 to 9:30 p.m., EST) with the well-known maestro directing a 65-piece orchestra. (Photo by Underwood & Underwood.)

Programming for Broadcasts Responsible Task for Conductors

Even for the most resourceful and experienced conductors, program-making for radio broadcasts presents a more responsible and arduous job than the average dial-turner may have any idea it is. This is particularly true on a series, where an entirely new program must be presented each week during the long season. We are speaking primarily of those programs that present the so-called "finer" class of music, or, as Broadway terms it in succinct patois, "long haired" music.

It is perfectly understandable that the general radio audiences would believe programming is a simple chore of selection, considering the wealth of music literature that is available. Still, not only is it highly competitive, with the number of programs presenting each week the best of symphonic music, but the source of supply is narrowed down for this very reason. The problem is not only one of maintaining a high musical standard but at the same time keeping the musical selections varied and unhackneyed, so that programs are always appealing and interesting to dial-turners.

Once this is accomplished, however, no matter how expertly and cleverly contrived a list may be, it is in the last analysis the performance that creates the primary distinction for any orchestra.

André Kostelanetz has scored notably in both programming and performance. Gauged by distinguished musicianship, combined with a brilliant career in radio and concert, he is in an authoritative position to bring out many pertinent observations on this important phase of music on the air.

Kostelanetz first became known to radio, when he became associated with the Columbia Broadcasting System in 1930, as conductor of the network's Symphony Orchestra. Research and experimentation in orchestral color and arrangement highlighted his career from the beginning. Radio audience immediately became aware that here was an original, exciting development of "mike" technique, as applied to music—so unusual and individual were his results.

Today "Kostelanetz orchestrations," or "Kostelanetz strings," are internationally known. Many have tried to imitate him, but there was always an elusive something, a master touch, that other orchestras could not emulate.

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After nine months' leave of absence from the air, during which he made his second USO tour of the fighting fronts, the noted maestro, composer and arranger has returned to radio via the CBS weekly series: The Music of André Kostelanetz (Thursdays, 9:00 to 9:30 p.m., EST). In addition to a large symphonic-type orchestra, the program will present top-ranking stars of the music and entertainment fields, including his wife, the "Met" Opera diva, Lily Pons.

"Radio has proved to be the greatest medium for the dissemination of music," Kostelanetz remarked, "but the present problem to be faced is the vital need of an extraordinary amount of music. By that I mean that during the day in New York City alone, there are some 2000 or 3000 selections played on the air. As it is now, there is a considerable unification of effort in that direction, largely because of the adherence to the 'hit system.' This, in itself, makes prodigious demands on composers.

"It is difficult to realize, that there is an almost complete turn-over of music every four or six months. This was brought home to me when I returned from Europe. I hardly recognized one piece of music on the air, and I was only away on the overseas tour a little over four months!"

Kostelanetz then pointed out that too much of the same music, hits included, creates a saturation of interest in listeners, so that new melodies are constantly required.

"This is the reason," he continued, "why we failed to have war songs, during World War II, of the same enduring popularity as those of World War I. Take two songs for comparison, George M. Cohan's Over There, and Tipperary. Over There was first featured in a Broadway production, and possibly 1,500 people heard it each night. Gradually the song became known. Today, you couldn't possibly compare it with one single song on the air! During this war, in the case of similar songs, such as Praise the Lord and Pass the Amunition, Coming In On a Wing and a Prayer, and Rodger Young, frequent performance caused the listening public to lose interest in them with startling rapidity.

"My suggestion, to help overcome this condition, is that some restrictions should be made on the number of times a song can be performed—let us say, not more than three times during a 24-hour period. Today, it is a fact that, the bigger the hit, the more quickly the disappearance!"

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The matter of arrangements was also explained by Kostelanetz. Most of the music written today is written to be 32 bars in length, which represents anywhere up to 30 seconds to one minute of playing time. This naturally creates an immediate problem of what to do when the 32 phrase is repeated.

"To tell the truth," he said, "distinguishing between the two words, arrangements and orchestrations, the first is of dubious value, but the second is a necessity. The paramount task of a conductor must be that of enriching the whole listening palette and cultural resource of the listener. A real effort should be made, as well, to have the most varied types of programs through the whole 24-hour cycle."

Gradual and definite comprehension of the so-called classic repertoire is coming to be more widespread with dial turners, Kostelanetz is convinced, and he deems it highly gratifying. In the main this type of program was presented by him overseas in 112 concerts, his audiences amounting to approximately ½ million men, with considerably more broadcasts via the Army radio. The War Department records that the concerts were highly successful, with packed audiences everywhere he appeared.

"It is well to consider," the maestro concluded, "that a large potential audience has been developed for the best in music with the Armed Forces overseas and in America. In consequence, that part of the free time an individual has for listening to music has become of greater importance, and this interest must be carefully fostered and stimulated in the post-war world by contrasting, unhackneyed, unrepetitive programs."

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Mutual Presents Operatic Revue

Operatic Revue, a new and sparkling type of opera concert, highlighting English versions from the world's greatest operas, was premiered via the Mutual network, Sept. 30 (10:00 to 10:30 p.m., EST) under the direction of Sylvan Levin.

Presented with an orchestra and outstanding young singing talent, the initial program tee-ed off with selections from Carmen, Barber of Seville, Faust, Porgy and Bess, The Bartered Bride and La Boheme. Soloing with éclat were lyric soprano Frances Greer and baritone Hugh Thompson. Singing talent scheduled for subsequence broadcasts of the series, are Harriet O'Rourke, soprano; Winifred Heidt, contralto, and Robert Marshall, tenor, with others to be announced later. The program was produced with discriminating taste and musical balance, and should prove to be an exceedingly popular one with listeners. Congratulations, Mutual!

Wallenstein Resigns As ABC Musical Director

Following closely on the announcement by the American Broadcasting Company of Alfred Wallenstein's appointment as Musical Director of that network came the news that the distinguished maestro had resigned.

Mr. Wallenstein in his letter of resignation said: "I accepted the appointment with enthusiasm because the overall network plans, outlined to me previously, I thought were a challenge and an opportunity. The existing policies and personnel of ABC indicated to me beyond doubt that together we could establish leadership and distinction such as no network has now in the music field. I know, from my experience as Musical Director of the Los Angeles Philharmonic, and my many years in radio, both commercially and as a Musical Director, that good music properly played and performed is needed and wanted by the American public. I had confidence that the management of the network, judging by the important step it had already taken to improve the public service of radio, would wholeheartedly support my ideas. I deeply regret, therefore, that the recent changes in policy and personnel make it obvious to me that our project would be no longer possible of achievement, and accordingly I feel I must tender my resignation."

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Toscanini to Lead NBC Symphony In 16 Weeks' Winter Series

Launching a 16-week winter series on Oct. 28, Arturo Toscanini will conduct the NBC Symphony Orchestra on the General Motors Symphony of the Air. Sharing the podium with the distinguished maestro will be Dmitri Mitropoulos and Erich Kleiber, who will divide the remaining eight batoning engagements of the 24-week broadcasting programs.

The NBC Symphony Orchestra was organized especially for Toscanini, when he returned to America from semi-retirement in Italy in 1937. This series will not only start the ninth year of the orchestra, but will be the maestro's eighth full season with the ensemble. During 1941-42 he took a sabbatical from broadcasting, but returned to NBC, directing during that holiday year for the special Treasury Department concerts.

The first six concerts of the winter series, Oct. 28 to Dec. 2, inclusive, will be directed by Toscanini. For the four consecutive weeks, Dec. 9 through 30, Mitropoulos, conductor of the Minneapolis Symphony, will take the baton. Toscanini returns for a second group of six broadcasts, from Jan. 6 through Feb. 10. Kleiber, noted operatic and symphonic conductor, has been scheduled to conduct from Feb. 17 to March 10, inclusive. Toscanini then occupies the podium the four final Sundays of the season, March 17 through April 7.

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Dr. Frank Black Composes First Musical Comedy Score

Dr. Frank Black, the NBC general music director and conductor of the General Motors Symphony of the Air, is about to enter the Broadway field with his first musical comedy. The Duchess Misbehaves, which is strictly popular in treatment. The musical will be seen by New Yorkers later in the year after a road tour of the eastern cities. This is an entirely new departure for Dr. Black, since he has been almost exclusively identified with symphonic music for years, as the summer maestro of the NBC Symphony, besides having made a distinctive record as a composer and arranger.

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NEWS AND REVIEWS
of the Studios

Jean Tennyson, Versatile Artist, and Friend of Young Singers

Lovely and charming Jean Tennyson, lyric soprano, is not only widely known for her versatility in opera, concert, the stage and radio to Americans who are devotees of the best in music, but she is equally familiar to the music lovers of Europe, where she has studied and sung extensively.

Miss Tennyson's innate capacity for thoroughness and hard work played no small part in developing her career, and is a fine example for any young singer with aspirations for a singing career to emulate. Her repertoire includes not only all the standard Italian and German operas, but the popular operettas as well, together with all schools of song literature. Therefore she was exceptionally well qualified for one of her finest achievements, as one of the stars and artistic director of the consistently top-ranking CBS program, Great Moments in Music (WABC, 10:00 to 10:30 p.m., EST).

The program made its initial bow on the air in January, 1942, and after three and one-half years on the air, built up an appreciative response, not only in the large cities, but in thousands of small American communities from coast to coast, where radio listeners had never seen or expected to hear fine operatic performances sung by the best available talent. One of the basic reasons for the program's success has been that, from the beginning, under Miss Tennyson's guidance, the musical standard has been high.

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"At all times," remarked Miss Tennyson recently, "the paramount objective has been to offer on these programs good music in the simplest way. My experience in singing for the soldiers, and their whole-hearted response, proved to me that Americans loved and wanted to hear good music."

To maintain the high level of programming and presentation, Miss Tennyson works literally hours each week with her conductor and committee, over-seeing the script and assembling the many angles of the program pattern and moulding them into a concordant whole.

With the inception of the presentation, the cast started out as virtually a repertory company, with Miss Tennyson, soprano, Jan Peerce, tenor, and Robert Weede, baritone, as permanent artists, and George Sebastian as conductor, rounded out with the excellent Celanese Orchestra and a carefully trained chorus. An added feature has been the presentation of as many as 43 guest artists, who have appeared since the program was inaugurated. Among them have been Suzanne Sten, Anne Roselle, Rosemarie Brancato, Natalie Bodanya, Hilde Reggiani, Charles Kullman, Igor Gorin, Richard Bonelli, Earl Wrightson and many others.

"Many of them," said Miss Tennyson, "have been young singers just starting their careers, but I am not afraid to take a chance if I believe in them." This was no idle statement, for just recently, through her regular auditions, she discovered a 24-year-old tenor, Mario Lanza, who has had virtually no experience. But his singing so impressed her that he will substitute on the program while Jan Peerce is away on the coast. Recently she held auditions for the understudies of the stars of the most successful Broadway musicals, and those that "made the grade" were presented by her on the Great Moments in Music program.

The musical repertory which has been built up on the program in three years and a half is decidedly impressive. All in all, 66 operas and 4 operettas have been broadcast, besides 65 special programs. These latter have been most diversified and noteworthy for musical balance, such as Encores for the Armed Forces, Salute to the San Francisco Conference, and an Easter program highlighting excerpts from Parsifal with Leopold Stokowski conducting. Twelve conductors have appeared on the program, including Lyn Murray, Anton Dorati, Hans Steinberg, George Sebastian, as well as Leopold Stokowski.

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The slender, blond artist is an all-American girl, who was born and educated in Chicago. She then came to New York and at a very early age became a star in operetta. After two years in Manhattan, Miss Tennyson traveled to Italy, where she continued her vocal studies with the noted Maestro Cattone, making her opera debut in Modena as Mimi in La Boheme. After singing extensively in Italy for two years, including appearances in the famous old Fenice Theatre in Venice, she went to Paris to study first with Madame Gigli, and then was a pupil of Mary Garden for two years. In 1935 she was engaged as soloist with the Vienna Philharmonic at the Salzburg Festival in pre-war Austria. In 1936-37 she made an operatic tour of the principal cities of Europe.

Returning to the United States, Miss Tennyson appeared in leading roles with the Chicago, San Francisco and San Carlo Opera Companies. Americans liked the talented artist, and she soon had concert engagements throughout the country, including appearances with the New York Philharmonic at the Lewisohn Stadium, at the Watergate in Washington, Philadelphia's Robin Hood Dell, Grant Park, Chicago, among many outdoor festivals where she sang.

Besides her comprehensive knowledge of music, Miss Tennyson, possesses a great love for art and literature, and is an ardent student of languages, several of which she speaks fluently. A subject dear to her heart is any constructive plan that has for its objective the betterment of humanity in general.

"I firmly believe," said Miss Tennyson, "in an equal opportunity in life for all human beings of all races and creeds in every walk of life."

NBC's Pre-View Program, Parade of Stars

It was the fashionable *couturiers*, both in Paris and New York, who first conceived and put into profitable practice the stunt of glamorizing their wares in an atmospheric pre-view display. This season radio has effectively adopted this method of acquainting dial-turners with their Fall and Winter offerings.

First on the map recently with this exhibition of samplings with a coast-to-coast hook-up was the Columbia Broadcasting System, with a program dubbed Stars in the Afternoon. Hardly had radio audiences recovered from their surprise and delightful appreciation of this costly and gratis entertainment, than the National Broadcasting Company presented a nation-wide broadcast with an array of their top-ranking talent in comedy, drama and music in a two-day show, Sunday, Oct. 7 (NBC, 5:00 to 6:00 p.m., EST) and Monday, Oct. 8 (NBC, 10:00 to 11:00 p.m., EST), titled Parade of Stars.

From the point of talent and production costs, the aggregate amount is little less than staggering. Among the famous night-time stars and program personalities to be heard throughout the coming season were Eddie Cantor, Hildegarde and Harry Sosnick, representing the Raleigh Room, Howard Barlow and Igor Gorin for the Voice of Firestone, Don Voorhees for the Telephone Hour, Jack Benny, Bob Hope, Frank Parker of the American Album of Familiar Music, H. V. Kaltenborn, Raymond Massey for Harvest of Stars, Rudy Vallee, John Charles Thomas, Thomas L. Thomas of the Manhattan Merry-Go-Round and, last but not least, Phil Spitalny and His Hour of Charm all-girl orchestra.

JEAN TENNYSON,

star of Great Moments in Music, with two of the understudies from Broadway shows to whom she offered a chance to be heard on the program. Left to right, Doreen Wilson, understudy for Irra Petina in Song of Norway, who appeared on Great Moments in Music on Aug. 8; Miss Tennyson; and Miriam Day, understudy for Maureen Cannon in Up in Central Park who appeared on Aug. 29.

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RADIO NOTEBOOK

Laurels to IGOR GORIN for his singing on the Voice of Firestone program; BIDU SAYAO on recent appearance with the Telephone Hour; NELSON EDDY via the Electric Hour; EILEEN FARRELL with FREDERICK BRISTOL'S piano accompaniments on their CBS series. . . . A young baritone, BOB HANNON, bears watching; his singing of lighter songs on WEAF'S Waltz Time was definitely "tops." . . . Premiere of song composed by JOHN GOLDEN, noted Broadway producer, called I Prayed You There, on NBC's Highways in Melody, recently, sung by DOROTHY KIRSTEN. . . . LOUIS BIANCOLLI, music critic of N. Y. World Telegram, narrator on Sunday series aired by WNEW on History of "Met" Opera. . . . REGINALD STEWART, maestro of the Baltimore Symphony, scheduled for three performances with Ford Symphony Hour, and as piano soloist with the Kostelanetz program. . . . The Chicago Theatre of the Air began sixth season via Mutual, Saturday, Sept. 29, featuring MARION CLAIRE and MORTON BOWE. . . . ANNAMARY DICKEY now regular member of Texaco Star Theatre with JAMES MELTON. DAVID BROEKMAN replaces AL GOODMAN as conductor on show. . . . CITY CENTER OPERA COMPANY'S Carmen, Faust and Gypsy Baron opening week presentation aired by WNYC from N. Y. City Center. . . . CATHERINE BERBERIAN reengaged as soloist on CBS's New Voices In Song recently. . . . N. Y. Philharmonic-Symphony, ARTUR RODZINSKI directing, returned for its 16th year on CBS, Sunday, Oct. 7. . . . PRO ARTE QUARTET began new series of Sunday morning concerts via Mutual Oct. 7. . . . JUSSI BJOERLING, "Met's" Swedish tenor, made first appearance since war in U. S. as guest artist on WJZ's Ford Sunday Evening Hour, Oct. 7. . . . NINO MARTINI, "Met" tenor, scheduled for 3 guest appearances on Voice of Firestone program beginning Oct. 8. . . . STORY OF MUSIC, new NBC University of Air series, premiered on Oct. 11. . . . CBS's program, VIVA AMERICA switched from Saturdays to Friday, Oct. 12. New time slot, 11:30 p.m. . . . four violin recitals during October broadcast Sundays by MARJORIE FULTON, violinist, and GENIA ROBINOR, piano accompanist.

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Thea Dispeker of the Concert Division of the William Morris Agency announces the following radio bookings for November and December: JEANETTE MACDONALD, ABC's Ford Sunday Evening Hour; Nov. 4; ELEANOR STEBER, NBC's Voice of Firestone, Nov. 12, Ford Sunday Evening Hour, Nov. 18, NBC's Harvest of Stars, Nov. 25, and Voice of Firestone, Dec. 24; MIMI BENZELL, WOR's Treasury of Song, Nov. 22, and CBS's Invitation to Music, Dec. 5; NORMAN CORDON, the Ford Sunday Evening Hour, Dec. 5; LAURITZ MELCHIOR with NBC's Fred Allen Show, Dec. 16 and Harvest of Stars, Dec. 23.

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SMETANA'S LIBUSA TRIUMPHS IN FREED PRAGUE

By GERTH-WOLFGANG BARUCH

PRAGUE.—The National Theatre could have chosen no more suitable opera than Smetana's Libusa for its first gala night after the liberation of the capital of Czechoslovakia. The work is full of national symbolism and ends with Libusa's prediction of the glorious future of the Czech people. Performances had therefore been tabooed by the Gestapo at the time of the Nazi occupation, the public being roused to national demonstrations when it heard these prophetic words. Beyond all doubt, the work is the Czech political and festive opera in the real sense of the word.

New Opera Head Hailed

The management of the National Theatre had been at great pains to restage the work, which again brought down the house. At the desk Otakar Jeremias, former conductor of the Prague broadcasting station, was enthusiastically acclaimed as the new opera director of this theatre. Marie Podvalova as Libusa and Zdenek Otava as Premysl proved to be singers of high standing. The other parts were adequately filled by Ludmila Cervinkova (Krasava), Vilem Zitek (Chrudos), Marta Krasova (Radmila), Josef Vojta (Stahlav), Jaroslav Veverka (Lutobor), and Josef Krikava (Radovan). Ferdinand Pujman established his reputation as an intelligent stage-manager. Both the equipment of the late Frantisek Kysela and the choreography by Josef Jencik, who recently died, were known from former performances.

Orchestral Events

In honor of the 61st birthday of the President of the Czechoslovak Republic, the Czech Philharmonic presented an all-Slavic program. After having played the hymns of the allied nations, Rafael Kubelik showed himself a capable leader in Smetana's tone-poem Blanik and Tchaikovsky's Fourth Symphony.

An open-air monster concert gave the opportunity of hearing Smetana's complete cycle Ma Vlast (My Native Country), the huge audience being held spellbound on the square in front of the far-famed Town Hall, battered by the Nazi troops before their retreat. There was an extraordinary exhibition of virtuosity on the part of Kubelik and his musicians, assembled for this purpose from several Prague orchestras.

The PRAGUE NATIONAL THEATRE

New Woman Conductor Approved

The Communist Party of Prague must be thanked for having introduced Hana Fischerova, a young woman conductor of remarkable ability. At the desk of the Prague Film Orchestra, Miss Fischerova delighted her large audience with her all-Czech program, Dvorak's Symphony "From the New World" being the principal item of her list.

Alois Klima, permanent leader of the Prague Film Orchestra, devoted his series of four concerts to unhackneyed works of Czech and Russian composers. In the all-Czech evening the public was particularly interested in Fibich's Vodnik (Water-sprite), Bozena Pulpanova tastefully reciting the words of this melodrama, which is seldom heard.

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Chopin's Heart Back in Warsaw

The urn reported to hold the heart of Chopin has been returned to Warsaw and restored to the Church of the Holy Cross, a dispatch from the Polish Press Agency states. The relic had been removed to a hiding place during the German occupation.

A five-day music festival, marking the anniversary of the composer's death on Oct. 17, 1849, was announced as part of a Chopin Exposition in Warsaw from Oct. 17 to 21.

Milan Rebuilding Scala

First Lieut. Clement C. Petrillo, of the United States Army, a concert pianist and graduate of the Settlement Music School of Philadelphia, is supervising the work of repairing La Scala in Milan and the plans for its reopening in February. As yet no musical director has been chosen, although Toscanini has signified his intention of returning to conduct next April.

Montreal Applauds Lyric Series by "Met" Singers

MONTREAL.—Montreal welcomed back Wilfred Pelletier, conductor, and singers from the Metropolitan Opera in a series of performances from Sept. 11 to 16. Pelletier is one Canadian who has never forgotten his native land and has done much to bring the best music to Montreal, to improve educational facilities through the new Provincial Conservatoire, and to bring the English and French music coteries together.

Opera is always beloved of Montrealers, regardless of arguments as to which of the two races is the chief supporter. The seven performances were given in the St. Denis, our largest theater. Manon, with its glamorous costumes and beautiful music, won enthusiastic applause throughout the evening. Bidu Sayao proved a splendid Manon, vocally and in acting. Raoul Jobin practically brought down the house after the St. Sulpice scene. Martial Singher, Lodovico Oliviero and Nicola Moscona proved decided assets.

Carmen always draws a crowd here. Bruna Castagna's interpretation of the title role, though sometimes unconventional, won the interest of conservative Montrealers. Jobin sang Don Jose. Frances Greer as Micaela was appealing and Singher effective as Escamillo. The chorus, ballet and local orchestra showed the benefits of more rehearsals.

Paul Breisach took Pelletier's place as conductor for La Boheme. Sayao, a new Mimi to Montreal, made a real personage of the heroine, with singing that expressed her joys and woes ideally. Nino Martino was an ideal Rodolfo and A-1 vocally. The rest of the cast cooperated to good advantage.

Pons Sings Lakmé

Lily Pons was responsible for the huge audience on Friday for Delibes' Lakmé. The Montreal daily newspaper critics agreed that she surpassed on this evening all other performances the soprano has sung here. Martha Lipton is to be complimented on her singing in the duet with Miss Pons. Norman Cordon, Thelma Altman and our own Jeanne Desjardins were among those who sang other roles capably. Mention must be made of the delight which Montrealers gained from the ballet.

Faust and this city are almost synonymous. Little more needs to be said about the performance. A new Marguerite was welcomed in the person of Dorothy Kirsten, an appealing heroine. Martini in the title roles and Cordon as Mephistopheles were among other leading artists.

The local weather, which can be as temperamental as some opera stars, dropped about 40 degrees in 24 hours, and this may have accounted for some upsets in castings. Anna Kaskas replaced Mme. Castagna as Azucena in Il Trovatore. This city had never had a chance really to hear her fine voice before. Zinka Milanov and Frederick Jagel sang well as Leonora and Manrico.

In the Traviata performance, many were disappointed that Sayao was ill and not able to appear. However, Dorothy Kirsten was well able to handle the role of Violetta, which in fact suited her temperament almost better than Marguerite. Martini made an excellent Alfredo. The performance brought the opera series to a successful close.

The Ladies' Morning Musical Club of Montreal will present in their 1945-46 concerts Jennie Tourel and Suzanne Clerk, mezzo-sopranos; Irene Moquin, soprano; Martial Singher and Leslie Holmes, baritones; Noel Brunet and Zino Francescatti, violinists; Lina Pizzolongo, Hilda Banks, Rudolf Serkin, Rudolf Firkusny and Robert Goldsand, pianists; Raya Garbousova, cellist; Suzanne Bloch, lutenist, virginals and recorder player; Edith Weiss-Mann, harpsichordist; and the Canadian Broadcasting Trio.

—MARY E. COVERT.

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THE DANCE: Ballet Theatre in Manhattan

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

The program said "Gala Premiere," and that it was. It was also announced as the "Fall Jubilee" season, even though no hosannas were heard. This is another way of saying that a large audience was on hand to greet the Ballet Theatre when it opened at the Metropolitan Opera House on Oct. 7. On stage some old friends were back. Alicia Markova, whom many consider today's No. 1 classic ballerina, has rejoined the company. So have Anton Dolin and André Eglevsky, both decided assets to any ballet organization.

Curious how things change. Only a few years ago the only great classic ballet organizations were the two segments of the Monte Carlo. When the Ballet Theatre was formed it originally was supposed to be an all-American venture, with American, English and classic wings. Today, under the Hurok management, we find this Ballet Theatre outrushing the Russians. It is now the most "professional" of the larger organizations. Its repertoire is more classic than most, it presents the most elaborate shows, it works with more pomp and ceremony.

The opening program was carefully selected to show all facets of the organization's style. There was a classic ballet done with reverent tradition by Markova and Dolin, a modern novelty, and a ballet typifying the middle period.

Opening Draws Throng

Opening night was much the same as any other opening night at the Metropolitan. Throughout the evening couples wandered or strolled up and down the aisles. The house was full, the standees were five deep, everyone was in a mood to applaud—and did. The program was curious, though. One would think that an effort would have been made to show off all the leading dancers. Instead there were Giselle, which is primarily a Markova-Dolin affair, Fancy Free (no classic dancing present) and Helen of Troy, a three-ring circus with all the trimmings but not too much real dancing.

Markova, of course, remains inimitable. No strain whatever exists in her dancing, which is the purest before the public today. Giselle naturally is a perfect vehicle for her, and Anton Dolin supports her in the traditional manner. The other chief role was danced by Marjorie Tallchief, who is relatively inexperienced in a lead part but a good technician. A trifle too brittle at present, she nevertheless may prove a valuable addition as soloist for the company. Barbara Fallis and Rozsika Sabo were competent in their second act dances. The corps de ballet performed their difficult part well. Antal Dorati was the efficient conductor.

SCENES FROM TWO WORKS programmed by the Ballet Theatre in its New York season. Above, a tableau from Swan Lake. Below, Romeo and Juliet.

Jerome Robbins was not present to dance his customary part in his own Fancy Free; Michael Kidd has taken over. Otherwise the cast was familiar, with Harold Lang, John Kriza, Regis Powers, Muriel Bentley, Janet Reed and Shirley Eckl as the other characters. Daniel Saidenberg, not previously connected with the score, was at the helm. The audience loudly loved every bit of it. Kidd fits nicely into Robbins' old part and the trio of sailors put on a spirited show.

There also were a few changes in Helen of Troy. It was good to see Maria Karnilova back in the role of Helen. John Kriza played the part of Hermes that Robbins used to own, and Fernando Alonso stepped into Kriza's old bit as the faun. André Eglevsky strove valiantly in the whirl of events on stage. The large cast was virtually the same as in previous seasons; Mois Zlatin conducted. Kriza was especially ingratiating. He is a fine dancer now and could easily develop into a truly great one.

The Passing of Argentinita

Argentinita—the little Argentina. That was the meaning of her name; in many respects she was equal to the lamented Argentina, and her recent sudden death has taken away the greatest of all living female Spanish dancers.

She was still in her prime. Her art was not so personal that one cannot describe it; Spanish dance is a warm medium that everyone appreciates. It was her sheer individuality, the genius she had for communicating the fire and spirit of her feeling, that is beyond description.

But she was more than a nationalistic dancer. Her performances were subtle. They dealt with human values and had flashes of wit, of humor, of insight. One would prefer to avoid a trite observation: but who is there to take her place? She was unique, and a great person, on and off the stage.

Dance and Music Featured In Dark of the Moon

Dark of the Moon, which seems set for a long Broadway run, is not a musical show in any sense of the word. However it boasts a fine, unobtrusive score by Walter Hendl, and dances by Esther Junger. Hendl's music for this play is the sort that perfectly complements the action without getting in the way of the audience. It is also, we are glad to note, not aggressively folksy or bumptious. The ballet sequences, none lengthy, use a formula that is becoming common: a person sleeps and visions appear. In Dark of the Moon, they are not visions but witches. (If this is becoming confusing, you had better see the play!) Perhaps a bit more could have been done, choreographically, to underline the mood. At that, the major dance sequence was skillfully managed and a feeling of mounting tension achieved.

A New Book on Dance in America

THEATRICAL DANCING IN AMERICA: by Winthrop Palmer. Bernard Ackerman, Inc., N. Y., $3.

The book is subtitled The Development of the Ballet from 1900 and is in two parts. The first deals exclusively with American artists—Duncan, Shawn, St. Denis, Graham, Humphrey and Weidman. Then comes a study of Russian ballet, and the final two chapters are devoted to offshoots of the Russians, including the Ballet Theatre.

There is a real quantity of information present, all of which can be found elsewhere but not in one volume. The book is not invariably well written, and there is a fondness for *clichés*: Man Greater Than Material; Minstrel Slays Goliath; Triumph of Titanic Manhood, etc. There also is a bit too much about Truth, and Good, and Beauty, and Morality—all in capital letters.

Dance News

When Iva Kitchell, the dance humorist, gives her recital of Dance Pantomimes and Parodies at the New York Times Hall on Nov. 18, new numbers on the program will be Scamp; Two Horrid Dances, the Toothache, and the Quarrel; Non-objective and Mineral, Vegetable and Animal. Harvey Brown, recently discharged from the 8th Army Air Force, is the accompanist. The composer, Bela Wilda, will be at the piano for Mineral, Vegetable and Animal. Immediately after the concert, Miss Kitchell is scheduled to leave for a coast-to-coast tour. . . . Ted Shawn will appear as guest artist with La Meri at the Ethnologic Theatre on Oct. 23 and 24. Until then, La Meri's regular bi-weekly performances to be suspended. . . .

The eight dance concerts for this season at the Brooklyn Academy of Music as announced by the Brooklyn Institute of Arts and Sciences are Jose Greco and his Spanish Ensemble (Oct. 30); Foxhole Ballet, under direction of Grant Mouradoff (Dec. 11); Paul Draper and Larry Adler (Jan. 15); Charles Weidman and his company (Feb. 19); Angela Enters (Mar. 5), and African Drums and Modern Rhythms, by Asadata Dafora and his African group and Belle Rosette, Haitian dancer. . . . Charles Weidman and Pearl Primus will dance at the Central High School of Needle Trades on Nov. 4. The evening is sponsored by ORT and the proceeds will be turned over to the ORT Guardianship Vocational Training Plan.

Simone Michelle sails for England the end of this month where she will resume her concert career after her marriage to the sculptor, Wille Soukop.

•

Carl Alwin Dead in Mexico

As Musical Courier went to press, a report was received that Carl Alwin, conductor, had died of a heart attack in Mexico City on Oct. 15.

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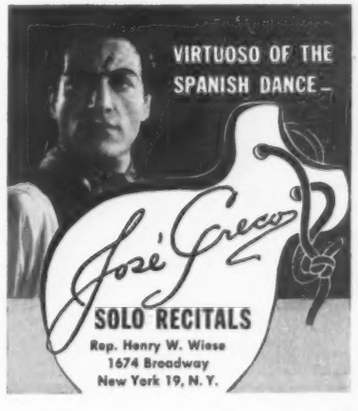

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STRIFE-TORN PALESTINE TURNS TO MUSIC'S SOLACE

By PETER GRADENWITZ

TEL-AVIV.—The five-and-a-half years of war have meant for Palestine—as seemingly for some other countries—a sort of musical prosperity. There were no visitors from other parts of the globe at the helm of our orchestras or on the recital podium, it is true, but the local artists tried to replace the glamor of world-known artists by more interesting programs of their own.

In former years, Palestine had seen conductors of the class of Toscanini, Weingartner, Sargent, soloists like Adolf Busch, Moisecvich, Huberman; but the programs were more often than not of a hackneyed type. Now we had to give our local talent a chance; and not only did we find quite a number of good instrumentalists and singers among their ranks, but the aspect of our programs changed much for the better. The Palestine public has heard a greater number of first performances—both of unfamiliar music of the past and of contemporary music—than at any time before the war. Orchestras and opera have been playing to capacity audiences for five years now, and men of the Allied Forces have been regular and enthusiastic visitors.

Among the first performances given by our two major orchestras, the Palestine Symphony and the Orchestra of the Palestine Broadcasting Service, Jerusalem, the following compositions must be singled out: Schoenberg's Suite for Strings, Bartok's Divertimento, Hindemith's Schwanendreher Concerto magnificently played by O. Partos, Khachatourian's Violin Concerto with J. Bernstein as a very able soloist, Arthur Bliss' Music for Strings, A. Weprik's Song of Jubilation, Shostakovich's Leningrad Symphony and Piano Concerto, and Ravel's Tzigane in the orchestral version, the talented soloist being a young local violinist, H. Torkanovsky.

Palestinian Works Premiered

The Palestinian composer has gained much from the policy to replace commonplace programs by new music of interest. The best work heard here lately was a Sabbath Cantata for chamber choir and strings by M. Starominsky—a work based on some of the traditional Sabbath hymns and psalms and composed in a completely original way, with its style derived from the music of preharmonic, modal days.

Another successful composition is the Oboe Concerto by Alexander Boskovich, premiered by Bram Blez, a first-rank oboist. This moderately modern work contains a middle movement, in which the Oriental charm of this country and the vast emptiness of the surrounding deserts has found a singularly happy expression. The same composer's Violin Concerto (which the best of our young violinists, Lorand Fenyves, presented in a superior way) did not live up to expectations.

Three more violin solo works were recently premiered in orchestral concerts: a Poem for solo violin and orchestra by P. Frankenburger (Ben-Haim) entitled "In Memoriam," the Concerto by Heinrich Jacoby, and a Serenade for solo violin and small orchestra by P. Gradenwitz. Joseph Gruenthal, of Jerusalem, presented the first performance of his recent Piano Concerto, a well-devised and interesting composition. Aviassaf Bernstein, of Haifa, also played a Pianq Concerto of his own. A popular orchestral work is E. W. Sternberg's clever Overture to a Comedy.

A New Opera

A major event was the world premiere of the first original Palestinian opera performed here. Though in many ways inferior to its model, the first Hebrew opera ever written—The Pioneers of Jacob Weinberg, now a resident of New York—Dan the Guard, with a book by S. Shalom and M. Brod and music by Marc Lavry, breathes much of the country's atmosphere. Its three acts contain much commonplace music but the score abounds also in finely conceived songs in popular style, dance and ballet tunes. The composer himself conducted and Mesdames Schocken and Weinreich, and Messrs. Feldman and P. Gorin were the protagonists. The ballet scenes were presented by Palestine's No. 1 ballet group, led by Gertrud Kraus.

LISTENERS AT A CONCERT OF THE PALESTINE SYMPHONY ORCHESTRA.

Chamber Music Popular

Highlights of the chamber music season are the concerts arranged by different groups at the Tel-Aviv Museum. The world's great chamber works are played here, and though contemporary music is only occasionally given, the works of ancient masters are cultivated as nowhere else. Frank Pollak leads these concerts from the harpsichord.

To Palestine's concert life is the Palestine Mozarteum, an association of music-lovers and musicians which has as its aim to cultivate the little-known masterworks of ancient times and to interest the public in modern compositions. A great number of local and foreign works have already had a first hearing, and the organization's chamber orchestra is available for small orchestral offerings.

Music Festivals

The last couple of years have seen a number of musical festivals unique in their kind. Outstanding among them was the "Choral Festival of the Thousand" held at the rural settlement of Ain Harod, in the Plain of Jesreel, opposite historic Gilboa Mountain. About 1,000 singers from all over the country appeared during a crowded day's program, and they all combined in rousing songs at the end of the festival. Most of the singers and conductors were members of the communal settlements; and as guests there appeared an R. A. F. Choir in English songs.

Some weeks later, the communal settlements organized a Folk-Dance Festival in the mountains at Dahlia, situated near Kamat Hashofet ("The Judge's Hill"), called so in memory of Judge Brandeis.

A regular feature of Jerusalem's music life is the Bach-Handel Festival, which has been presented twice by the Broadcasting Station in conjunction with "Music Calling," an organization responsible for good music for the troops. Mr. Ling, the untiring secretary of "Music Calling," has arranged over 1,000 concerts of live and recorded music in the course of four years, with classical, romantic and modern English, American, and Russion music, complete operas and chamber music cycles in his program—Karl Salomon, music director of the Jerusalem Station, conducted most of the programs, which culminated in a concert performance of Handel's Rodelinda.

On the occasion of Arnold Schoenberg's 70th birthday, the present writer was asked to arrange a number of programs for a Schoenberg Festival over the radio.

Palestine Exports Artists

Palestine artists scored tremendous successes in South Africa and Australia lately, when Pnina Salzman, young pianist- and later still younger keyboard virtuoso Ella Goldstein toured there. Both these artists have been invited to visit these countries again. On the import balance we can score the arrival from America of the Metropolitan Opera soprano Rose Pauly, who appeared here in a number of concerts, and that of a young and promising pianist from Bulgaria, Sigi Weissenberg.

The British Institutes of Tel-Aviv and Haifa have been active in fostering contemporary British music. Highlight was a concert performance of Purcell's opera Dido and Aeneas, conducted by O. Lustig in the Garden of Tel-Aviv's Institute. In Jerusalem, a music and record library has been organized by Major I. R. Dyer for the British Council. Of contemporary American composers, we have heard some works from O. W. I. records at the "Music Calling" and Radio concerts—symphonic works by Harris, Creston, Morton Gould, Virgil Thomson and Barber among them.

American readers will be interested to know that a number of well-known books on music have been published in Hebrew, among them Leopold Stokowski's Music for All of Us. The four popular books on a hundred favorite composers, operas, symphonies and the like (reprinted by Grosset & Dunlap) have appeared here in what some of us consider distorting translations. The present writer's Book of the Symphony and The Music of Israel were issued in 1945.

•

President Truman Attends Teyte-Copeland Recital

WASHINGTON. — Maggie Teyte's first American recital in nearly a quarter-century was given appropriately in the Nation's Capital on Oct. 1. The noted British soprano was joined by George Copeland, American pianist, in a program devoted to Debussy. It was a rewarding experience for a distinguished audience that included President and Mrs. Truman and their daughter, Miss Margaret Truman, as well as many diplomatic and musical notables. Mr. Truman, in thus honoring the artists, became the first President to attend a musical event at Constitution Hall since its opening in 1929.

The concert proved, to many who did not know these artists, how well-founded is the fame of both Miss Teyte and Mr. Copeland as foremost interpreters of Debussy's music. The soprano's surpassing artistry was revealed in her ability to capture and hold the rapt attention of her hearers in an unusual degree with every song. Though her selections were generally unfamiliar, all were greeted with enthusiastic appreciation. La Lettre de Généviève from Pélléas et Mélisande and La Chevelure from the Chansons de Bilitis had to be repeated. The piano art of Mr. Copeland as both soloist and accompanist was thoroughly appreciated. Several very familiar pieces such as the Clair de Lune did not seem to need playing on the program. His playing, however, was quite perfect.

The large audience indicated that there is an ample public for recitals of this high standard. Proceeds from this concert, sponsored by the French Embassy, were for the benefit of the Orphans of French Resistance.

JAMES G. DEANE.

ADELAIDE VAN WEY

DRAMATIC CONTRALTO

"MISS VAN WEY THRILLED HER HEARERS WITH HER RICH CONTRALTO VOICE." ...WINSTON-SALEM JOURNAL

"MISS VAN WEY HAS A TRULY UNUSUAL VOICE, A GREAT FLAIR FOR THE DRAMATIC AND A TRUE GIFT TO ADDRESS THE PUBLIC." ...G. D. GUNN WASHINGTON TIMES-HERALD

"ADELAIDE VAN WEY WELL-KNOWN CONTRALTO SOLOIST AT THE LAST NAUMBURG CONCERT GIVEN ON THE MALL THIS SEASON, SANG THE "AMOUR, VIENS AIDER" ARIA FROM SAMSON & DALILA WITH DRAMATIC FEELING AND FINE EFFECT." ...NEW YORK WORLD-TELEGRAM

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Opera Returns To The New York Center

The autumn season of opera at the New York City Center had its premiere on Sept. 27 with Tosca, Dorothy Sarnoff singing the role of the Roman heroine. Her only previous grand opera appearance in New York had been as Nedda in Pagliacci, but she sang for months here in the operetta Rosalinda, and also toured long with that company.

It would be pleasant to say that Miss Sarnoff triumphed in her first attempt at such a heavily dramatic role as Tosca, but critical justice prompts some reservations. She has a lovely soprano voice of excellent quality, which she uses with musical intelligence, but in weight and power her tones do not encompass the requirements of Puccini's demanding score. She did well in the essentially lyrical first act, but after that she seemed to tire vocally, her singing took on edge, and in the Vissi d'Arte wavered from the pitch. As an actress Miss Sarnoff achieved some telling details but fell short in the moments asking for the greatest melodramatic intensity.

George Doubrovsky made the most of Scarpia's music, with an unusually fine voice, mellow yet resonant. His character portrayal had verity and finish. But why did such a sybarite drink his wine from a cup? Did the property man forget the glasses?

Eugene Conley scored convincingly as Mario, and others who gave sharply etched support were Grant Garnell (Angelotti) Hubert Norville (Spoletta) George Lipton (Sacristan) and Allen Winston (Gaoler).

Laszlo Halasz handled the baton with full understanding and consistent vim and feeling. The stage management (Leopold Sachse) and scenic investiture were of superior kind.

L. L.

RUTH DIEHL

1945 Notices

BETHLEHEM BACH FESTIVAL

"Ruth Diehl, soprano, contributed the loveliest bit of singing of the evening with her exquisite voicing of 'Dissolve O My Heart'. The color of her voice and the clarity of her vocal lines were lovely to hear."
Max De Schauensee, Philadelphia Bulletin, May 20, '45

"In the aria 'Dissolve O My Heart' Miss Diehl's voice resembled a silver thread winding through a tapestry."
Carl Balliett, Bethlehem Globe Times, May 19, '45

BRAHMS REQUIEM

"Unexampled pages of composing, no doubt, those must be accounted which record that high voice floating above a full harmony of sopranos, altos, tenors and basses; here Miss Diehl's singing resembled the sound of a violin."
Christian Science Monitor, Boston, April 30, '45

CONCERT

"When there is such a fine soprano as Ruth Diehl who was brought to Richmond yesterday one barely thinks of the scarcity of men singers or of the sameness. Miss Diehl's voice is a full soprano, of operatic size and quality, and there is a solidity of style and powers of interpretation, as well as of voice itself, that makes her singing a real joy to listen to."
George Harris, Richmond Times Dispatch, March 22 '45

Personal Representative:
222 W. 83rd St., New York 24, N. Y.

A BARTERED BRIDE TABLEAU.

Carlton Gauld and three members of the chorus hear Polyna Stoska's love plaint in the New York City Center production in English of the Smetana opera. The premiere on Oct. 3 was conducted by Laszlo Halasz and the production staged by Eugene S. Bryden.

Todd Duncan Sings Tonio

The operatic twins Cavalleria Rusticana and Pagliacci held forth the next evening, Sept. 28, again with Halasz in command of firm orchestral grasp and a special flair for considerate treatment of his singers. The performances had been diligently rehearsed and were effectively integrated. A chorus of fresh, well-trained voices is a special delight in this vastly improved company. The stage management showed a large variety of unusual and clever features, arranged by Eugene S. Bryden, late of Hollywood. Grand opera needs just such intelligent modernizing.

Doris Doree gave a strikingly impressive Santuzza in Cavalleria, impetuous, impassioned, and sung with high musical purpose and fervency. Giulio Gari, the Turiddu, handled his role well, and revealed a most agreeable tenor voice of ample propulsion. Louise Bernhardt was the Lola, Grant Garnell the Alfio, and Mary Kreste the Lucia.

Todd Duncan, the Negro baritone, who gained celebrity as Porgy in the Gershwin opera, made his grand opera debut as Tonio in Pagliacci. He won an unqualified success, with singing as finished as it was expressive both in lyrical and dramatic moments, and acting of resource and vividness. John Dudley, the Canio, emoted traditionally, and had an ovation after the tellingly sung Ridi. Helen George furnished an attractive and vocally appealing Nedda. Gordon Dilworth and Nathaniel Sprinzena were the Beppe and Silvio. L. L.

La Boheme with Lucille Manners

Director Laszlo deserves considerable credit for the excellent production of Puccini's La Boheme at the City Center of Music and Drama, Saturday evening, Sept. 29. It was noteworthy for its sprightliness and authentic atmospheric background. Lucille Manners, replacing the indisposed Irma Gonzalez, was a convincing and charming Mimi, disclosing a voice of excellent quality with good support. In her first appearance with the organization, Lillian Fawcett assumed the role of Musetta, but due perhaps to nervousness, her vivacious delineation suffered considerably from overacting and at times an unfortunate shrillness in her top tones. Replacing John De Surra, Daniel Duno's vocalism in the part of Marcello was altogether delightful. Gifted with a voice of fine quality, he knows how to use it with a sensitiveness and refinement of style that was unusually effective. The rest of the cast was adequate. Thomas P. Martin, as conductor, was all that could be desired. W. T.

Carmen Plus Vitamins

This Carmen performance, Sept. 30, would have done honor to any opera house. It had poise, was suggestively staged by Leopold Sachse in charming stage settings by Richard Richtarik, and led satisfactorily by Conductor Jean Morel—though sometimes a bit too fast in tempi.

Top merit goes to Winifred Heidt, in splendid voice and arresting as an actress. A new tenor, Ramon Vinay, drew enthusiastic approval after his flower-song. He is French-Chilean. Todd Duncan took over the part of the Toreador, and again registered with strong artistic personality and meaningful vocalism beautifully toned. Helen George made much of Micaela. The smaller roles had equally successful filling. Altogether the evening was a real red-letter event.

H. W. L.

Traviata with Brancato

Traviata drew a large Sunday afternoon audience on Sept. 30. Rosemarie Brancato, in the title role, exhibited her customary brilliant control, taste, and affecting histrionics. Eugene Conley sang and acted with romantic ardor as Alfredo, and Gordon Dilworth did a workmanlike job as the elder Germont. Jean Morel conducted with authority and art. Again the stage direction had novelty and authentic point, this time devised by Sally Stanfield. The dance episodes were well choreographed by Carl Randall.

L. L.

Bartered Bride in the Vernacular

Smetana's comic opera, The Bartered Bride, made its first appearance on Oct. 3, sung in English, at the City Center. It was to be expected that things would not go too smoothly on an opening. However, everybody tried hard and some good singing was heard.

Smetana's music is almost foolproof; more objectionable was the direction, sometimes in questionable taste.

A good voice and characterization was presented by Hubert Norville as Vashek. Morton Bowe made an acceptable Jenik. He has a good stage presence, though his tenor is on the light side. Polyna Stoska was the blonde, youthful Marie—her voice at times being of full quality and impact, though there were some understandable uncertainties about her acting. Enid Szantho was the dark-toned and statuesque mother of Marie, Carlton Gauld, in the richly humorous role of Kezal, the marriage broker, tended somewhat to over-emphasize the burlesque aspects of the role, despite evident operatic experience. Laszlo Halasz conducted with vim a not too large orchestra. The dancing was spirited, the costumes and sets colorful. D. S.

Doris Thorn in Recital

Doris Thorn, soprano, gave a recital at the Barbizon, Sept. 25. The program commenced with the Hear Ye, Israel, from Mendelssohn's Elijah, exceptionally well sung, continued with four Schubert lieder, the Jewel Song from Faust and a group of English songs. In addition to a voice of clarity and warmth, Miss Thorn displayed promising interpretative ability and clear diction. Annette Simpson, at the piano, played excellent and sympathetic accompaniments. M. C.

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SILHOUETTES: How to Succeed as a Singer

By MARY CRAIG

Why do some gifted singers fail to reach the topmost brackets? What is necessary to win success? There are many and varied answers to these questions in the minds of all serious young singers.

Before 1900 the slogan was "Voice, Voice and More Voice"; at about 1930 it became "Youth, Publicity, Maybe Voice"; today, in order of importance come "Appearance, Ability to Put a Song Across, and—well, yes, Voice."

But perhaps there are other determining factors. One can never set aside that unaccountable feature called "luck"; for the "lucky break" is responsible for many a star, some of whose gifted contemporaries have faced defeat. But some people make their own luck. It is a congenital, fairy godmother's blessing—friends, advisors, sponsors are attracted to such persons—or perhaps they follow the precepts of the Dale Carnegie school and the charm works for them.

Financial backing is often essential to career progress. But, for the comfort of the "have-nots," there is no record of money alone being able to sustain a mediocre talent over a long period of time or to establish an enviable achievement.

EFREM KURTZ
(Photo, Fayer, N. Y.)

Conductor Discovers America

In another lengthy talk on musical subjects of general interest, tall Efrem Kurtz, conductor of the Kansas City Philharmonic, settled down to answer with patience and kindliness the questioning of the reporter, who asked "What about singers, especially the ones you have introduced?"

"My favorite line of work is research," he said. "There are four musicians in our family, and I think I ought to be particularly well-equipped to understand and to deal with problems of young artists. It has always been a great joy to discover a splendid talent."

Mr. Kurtz' interest in vocalists began in 1928 when he was asked by the Australian governmen to discover and bring forward a young singer as featured soloist for his scheduled tour.

"After this I kept my eyes and ears open for the exceptional voice," he continued.

In the opinion of Mr. Kurtz the greatest force in the making of an artist is a sufficiently long period of basic training.

"The most important thing for a singer to possess is musicianship—then a warm, natural voice, then proper training. The second rule is that no singer should appear on the professional stage until the vocal technique is as perfect as that of a good instrumentalist," the conductor continued. "All over the world we find the same fine voices. At present, more are produced in America because the musical life is more active and developed. The chief problem to the observer is the lack of technical skill in many of the promising young singers.

"Often the period of preparation costs more in patience and in finances than they are able to pay.

"They must be able to bear that bridge-over period. Waiting is hard. Few can bear it gracefully. Often parents or patrons force the issue. More often it is the ill-advised ignorance of all concerned that wrecks the artist's chances by too early a beginning."

Wanted: Orchestral Debuts!

Kurtz emphasized the fact that he had watched some mediocre talents bloom into successful accomplishment while a young, gifted pupil with no brains to take instruction often went out like a a candle in the wind. He feels that the debut recital is not the most effective way of presenting a young artist. When reminded that the ideal and desired appearance with orchestra is rarely available to a debutant, he replied that this only proved the value of being a "discoverer."

"If orchestral leaders had the time and the opportunity to hear young talent, many features in the music scene would be rapidly changed. At the moment it is largely a case of the right word said at the right time—of preparedness on the part of the student and an unexpected opportunity—and often what we call the 'lucky break.' But all of this is worthless unless the singer is gifted with the ability to undergo severe training.

"One can't expect a discovery every day. But one day young Carol Bruce came to sing for me. It was an occasion! I called my wife. She was impressed! We gathered some people together to listen, and the girl was immediately offered a radio contract."

Another discovery came through a casual conversation with Bruno Walter, who mentioned a soprano, then unknown to Kurtz, who, he said, sang Mozart with purity of tone and in finest style. "And," continued Mr. Walter, "she is very beautiful." It was this tag-line that caught Mr. Kurtz' attention and caused him to investigate and engage Eleanor Steber as guest artist with the Kansas City Philharmonic in a successful and applauded performance.

In passing from questions about singers specifically, Mr. Kurtz suggested that voice editors might watch for the American appearance of Austria Bourne, the young Australian soprano who went to Italy for study and now, just released from a concentration camp, is planning a debut here.

Mr. Kurtz will fill his annual guest-conductor engagements with the Detroit Symphony, following them with New York Philharmonic recordings, the Kansis City Symphony season and engagements in Mexico. He has refused invitations to visit Russia and England this season. "It is pleasant enough travelling around this country. I visit my young protegees and mark their progress. Always," the conductor smilingly concluded, "there are possibilities of new discoveries. The future looks rosy indeed for singers and song."

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Earning While Learning

It has been estimated that about 80% of the young people coming to New York or other large cities for study in one of the arts arrive with the financial background of the proverbial shoestring. Apparently, like the old Hebrew prophet, they look to Heaven for their needs! But so far no ornothologist hereabouts has reported the appearance of philanthropic ravens. When the cash becomes low and the folks back home nervous, something has to be done.

The burden of financial disability in regard to lessons should not be imposed upon the teacher. In fact, many of the most conscientious and kindly-disposed instructors are refusing to permit free lessons. It is not fair to the pupils who do pay, and past experience has taught many teachers that over-generosity is often detrimental to the pupil's morale.

But the question must be faced. How can these really fine young students support themselves and continue to learn, in this case, to be acceptable singers? This is, of course, a problem of the serious student, not the one who expects to, and sometimes does, find profit at once in singing engagements.

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The old solution and the one most simple is the Choir Job. Either as chorister or soloist there is fair pay and experience in church choir work. Radio ensemble is another excellent suggestion. It is highly remunerative. But for both of these avenues of revenue the requirements are exacting. The applicant's voice must be fairly well set, sight-reading 100%, and he must have musicianship and some repertoire on call. The current trend towards name-singers even in the out-lying smaller churches has not been helpful to newcomers.

Perhaps the student must hold a position in the commercial field, for a while at least. And there is where the Co-operative Vocational Society bridges the gap between financial necessity and the prospective artist. The idea is to provide work, either part time or full day, for young musicians who need to augment their incomes. As Marjorie Beddoe, one of the founders, recently said, "We help the teacher too; for when a youngster goes to one of the teachers with whom we are working and cannot pay his way, we say, 'If you really want to study, you can earn what you need.'"

The society is not an agency. It asks no fee and is supported by voluntary contributions from interested people. Miss Beddoe said that often a teacher makes a gift, or the pupil who has been placed in a satisfactory position will send in a portion of a week's salary. It is a matter of free-will offering.

Sponsored by the New York Singing Teachers Association and working with a select group of teachers, the organization answered the demand for a program designed to help these students who, possessing a good grade of general education, have had no specialized training and no experience. The Co-operative Vocational Society makes a study of the applicant and through personalized contacts with commercial firms, educational institutions and radio-office openings attempts to put the young person into a suitable, congenial position. The results have proved the value of the idea. Many of the employer names on the list have sent in commendations and letters of thanks for the personnel provided.

•

And for the student, Miss Beddoe says, "They are never sent to any place that is not right for them. The little, new, out-of-town girls especially are saved much difficulty and distress." Salaries run from about $10 for 3 hours' work, on a part-time shift (which is not easy to secure) to $35 a week for beginners. People like Brentano's, Bonwit-Teller, Altman's, Stern's, The Mutual Life Insurance Co., and banks such as the Central Hanover, are patrons of the Society. Press and radio have helped also. Lisa Sergio, over WQXR, Nancy Craig, over WJZ, have made special appeals for support of the work. The New York Times, Journal-American, New York Sun and three leading music magazines have carried feature stories. One benefit program was arranged by WMCA with Glenn Darwin, Anna Kaskas and Pauline Alpert donating their services, Lisa Sergio as M. C. and Mr. Bevan, one of the founders, as speaker.

"The work must be carefully inspected before we send our applicants. A student cannot be on her feet all day and still be able to take a lesson and sing at night. In Radio City, for example, we found the job of Tour Guide too difficult for our girls. But if there were time to go into case histories, you would find some wonderful stories of achievement and progress."

Miss Beddoe has as consultant in the Society work her sister, Miss Mabel Beddoe, the well-known contralto.

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HELEN JEPSON

(De Bellis Photo.)

Mélisande in a Modern World

Across the footlights she is the embodiment of all the fair heroines of the romantic stage. In person, she looks the beautifully schooled prima donna who, as we know, reached singing heights through a combination of genuine talent, natural charm and intensive study. It seems rather absurd to apply that whimsical little phrase "just a home girl at heart" to Soprano Helen Jepson, who made the word "glamorous" mean something more than a press agent's release. But the true keynote to her personality and her career lies in these simple words; for she has often felt the conflict between the love of home life—extending even to actual enjoyment of house-work—and the drive to sing, which is the result of musical gifts and histrionic temperament.

Helen Jepson is one singing star who is unaffected and unspoiled by success. She talks simply and frankly about her work and her family. Together these make up her life.

"A career alone doesn't complete a life," she said earnestly. "That comes only from rounding out and making use of every gift, whether it be song-making or home making." She laughed when telling how *this* "glamor girl" went on vacation the past summer.

"My first vacation in ten years. I've had eleven years of steady singing. And you should have seen me! I could get only a nurse for the children. For the rest, I pitched into the housework—cooking too. I took time out to plan new programs for the concert season ahead."

These programs will include three manuscript works in first performance: Paul Creston's setting of the 23rd Psalm; Cradle Song, by Ernest Lubin; Love is a Beggar, by M. H. Robinson.

"In singing, one can never let down, one must check constantly," she continued. "I was fortunate in being able to work with people who understood and knew my voice, who helped me work things out."

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From her experience the soprano offered two bits of advice for the guidance of young singers. "I found that although one may be physically strong, as I am, no one can fight against illness to make the show go on without paying for it in some way. Twice in my life I have done this," Miss Jepson said. "Once was when I was still in my teens, and the cost was only a few weeks of collapse, easily forgotten. But the more recent time taught me a serious lesson. It was a Traviata performance in Chicago. I had been a favorite with reviewers and audiences for six years. I wanted to finish my tour. Well, it nearly finished me. I received the worst notices I ever had. The critics, who had been my friends and boosters, simply flayed me alive.

"Two months later my son and heir arrived and everything was happily explained. Anyway, 'Ricky' was worth it all. But you see, one ill-advised appearance could do untold damage to prestige and might easily have a reaction upon a singer's morale."

The other advice was on the subject of schedules. "I think I know the rule for success," she said. "Work strenuously all winter and try to get a change and some relaxation in the summer. Of course that's difficult until you are established, but if it's at all possible, your singing time will last longer and you'll be a lot happier."

•

Helen Jepson's first opera appearance was as Nedda with the Philadelphia Opera. She admits to being most horribly scared until John Charles Thomas, who was singing Tonio, told her to take a deep breath, forget all about the crowd and just sing. The kindness of the experienced singer helped her through.

Her Metropolitan debut was made in a new opera In The Pasha's Garden, in which her lovely lyric voice, graceful carriage and platinum blonde hair brought complimentary approval from audience and press. "My costumes were wonderful; it was a first performance, so there could be no comparisons with other impersonations. I felt quite happy and easy in the role. I had a claque too—Paul Whiteman and his orchestra. I'd been singing with them and they turned out in a body—first row balcony! I'll remember that night all my life. There were fifty baskets of flowers!"

She recalls many other memorable song events. One of those rare occasions, with the entire cast in top form vocally and histrionically, was a performance of Faust, in San Francisco, with Crooks and Pinza, Emil Cooper conducting. Edward Johnson said afterwards that the voices spun across the stage "like shooting stars." When asked for further reminiscences, she told about her first performance as Fiora in The Love of Three Kings. "It was in Chicago, with Moranzoni conducting. Lazzari was Archibaldo. I can't recall the tenor's name—but I remember one paper rather startled the hard-working cast by commenting next day, 'Sex comes to the Opera'!"

"And then there was an awful performance of Martha on one New Year's Eve—also in Chicago. Some of the cast, I fear, had celebrated too early. The stage was strewn with missed cues. We made a vow—never again to sing an opera on that date.

HALLOWE'EN HARMONY.
In his favorite offstage role of Berkshire Mountain farmer, Donald Dame, Metropolitan Opera, radio and concert tenor, gets in a little vocal practice while sharpening his farm implements on an old-fashioned grindstone. His season opened with two appearances with the Philadelphia Orchestra at the Worcester Festival. (Photo by Robert M. Lewis.)

"I am looking forward to a busy, interesting season. Concert engagements will take me across the country and from north to south," the soprano explained in answer to a query.

In private life Miss Jepson is the wife of Walter Dellera, son of the late Riccardo Dellera, the latter having been for years a conductor and musical coach at the Metropolitan.

American Academy Carries Forward Important Work

The American Academy of Teachers of Singing was founded in 1922 by a small group of representative and nationally-known teachers of singing, with the purpose of doing what lay in their power to further the ethical and cultural interests of the profession. They laid no claim to any special quailfications which might not be equally the possession of other teachers (except perhaps their long years of successful personal effort), but they believed that a small body of earnest men, inspired by a common motive, could accomplish much for the profession which was not possible to them as individuals.

The founders of the Academy numbered fifteen. They were Walter L. Bogert, William S. Brady, Dudley Buck, George Fergusson, Yeatman Griffith, George Hamlin, Frederick H. Haywood, Sergei Klibansky, Gardner Lamson, Francis Rogers, Oscar Saenger, Oscar Seagle, George E. Shea, Percy Rector Stephens and Herbert Witherspoon. During the years which followed, over 40 other teachers of singing became members. Active membership in the Academy at any one time is limited to forty for the entire country. It has as Honorary Associates, Edward Johnson, John Charles Thomas, Lawrence Tibbett and William Matheus Sullivan.

The purposes of the Academy are (1) to establish a code which will improve the ethical principles and practice of the profession, (2) to further knowledge and culture, and (3) to promote cooperation and good fellowship. The members have devoted the past 23 years to furthering these ideals, with no ulterior gain to any member of the Academy.

Many varied activities have been carried through successfully by the organization such as, for instance, in 1922 the organizing of a movement to prevent the licensing of teachers of singing by the municipal authorities of New York City, in 1928 the securing of financial aid from the Carnegie Corporation, and its collaboration with Prof. G. Oscar Russell of Ohio State University in his investigations into the physical causation of voice phenomena, enlisting famous singers for demonstration.

By intervention in the New York City Zoning Law Case, the Academy made possible its successful appeal to the highest Court of New York State, whose decision affirmed the status of teachers of music as professional people, not tradesmen, and assured them the right to practice their profession unhindered by the provisions of the Zoning Law.

In 1933 the Academy sponsored a series of nation-wide broadcasts over the NBC network on Singing, the Well-Spring of Music. It has conducted Voice Forums at the annual conventions of the Music Teachers National Association since 1932 and has assisted at the Voice Clinics of the Music Educators National Conferences and at many of the Sectional conferences.

As an important part of its educational work, the Academy has prepared, published and distributed over 25 papers on subjects of value to teachers and students. These range in subject matter from a Code of Ethics and Practice, Qualifications for Teachers, and The English of the Singer, to a series of nine Song Lists, all of which are in constant demand by educational and private sources all over the country.

One of the most important projects undertaken by the Academy was the sponsorship of voice classes in the public schools. This was started in 1930, when the Academy held the first of a series of public contests in New York City for solo singing by high school students from various cities.

At the present time, the officers of the American Academy are Homer G. Mowe, chairman; J. Bertram Fox, vice-chairman; Leon Carson, secretary, and Carl Gutekunst, treasurer.

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THE CHOIR CORNER: Organ in Church and Concert

By LEON CARSON

Processional

There exists an ancient story which tells of a little Greek barber by the name of Ctesibius, who, between the years 284-246 B.C., succeeded in building a peculiar type of musical instrument. It was a machine consisting of a single inverted vase with an opening at the top to which was attached a trumpet. From this a powerful sound was produced when air was driven with great force through the trumpet by pumping water into the bottom of the vase. Public admiration of this became so great that the machine was consecrated to the Temple of Venus.

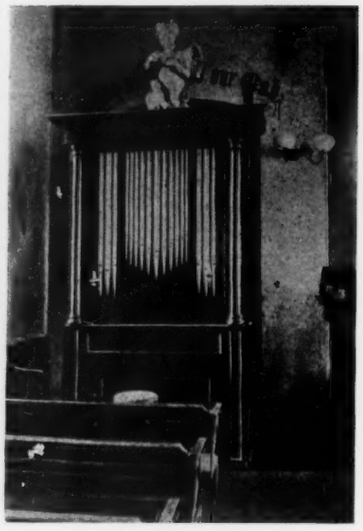
From this old trumpet-apparatus of Ctesibius came a later development in which air was driven from the vase to a short row of individual-sounding pipes set up in the order of a musical scale. The motive power was water, which was used with the idea of gaining a stable wind pressure. This instrument was called the Hydraulus, and by 100 A.D. or so its scope embraced approximately three octaves of sound. It is claimed by many authorities to be the predecessor of our present-time pipe organ. Later, when bellows instead of water were used to control the wind supply, the designation of "pneumatic" was given to the organ.

Enter, Harmony!

Around the middle of the 10th Century unison gave way to harmony in compositions, this naturally affecting the construction of organs of that time. The status of the latter was not an entirely popular one, for during the 13th Century this new innovation of the instrument was frowned upon by the clergy of the Greek and Roman Churches, who denounced it in no uncertain terms as a profane thing.

The gigantic pipe organ installed in Winchester Abbey in the middle of the 10th Century required seventy husky men to blow it and, in so doing, they sweated unceasingly! All pipes of this huge organ spoke at once. We quote from a History of the Organ by Hopkins and Rimbault: "Like thunder the iron tones batter the ear, so that it may receive no sound but that alone. To such an amount does it reverberate, echoing in every direction, that every one stops with his hand his gaping ears, being in nowise able to draw near and bear the sound which so many combinations produce."

In England, France, Italy, Germany and the Netherlands organ building, in earlier times confined to mechanically-minded monks, now became a definite professional trade. It is supposed that pedals were invented during the early part of the 13th Century by Albert Van Os, but Ludwig van Vaelbeke of Brabant also claimed that distinction. Stops



THE OLD BRATTLE ORGAN
in St. John's Chapel, Portsmouth, N. H. (From Collections of Bostonian Society.)

were not invented until the 15th Century.

The 16th Century was marked by the destruction of organs in Zurich and in Holland and, during the 17th Century by the defacement and destroying of cathedral organs in Puritan England. It is of interest to note, however, that many of the Leipzig church organs on which the great Johann Sebastian Bach (1685-1750) played were old ones, with the possible exception of that of the University Church, which was built in 1716. The organs in St. Thomas' Church of that city were dated, respectively, 1489 and 1525.

In Early America

Turning to America—in the year 1713, a philanthropic gentleman by the name of Thomas Brattle, Treasurer of Harvard College and a resident of Boston, willed to the Brattle Square Church of that city a pipe organ. The church refused to accept it, being fearful of departing from their customary manner of singing the Psalms without instrumental aid. The tiny organ of six-stops and a few pipes seemed to them a monstrosity. Prepared for just such an emergency, the Brattle will mentioned as a second beneficiary Queens Chapel of Boston (better known as Kings Chapel).

After much controversy the organ was finally installed in 1714. It now reposes in St. John's Chapel, Portsmouth, N. H. Thus the first pipe organ in the colonies, the only one of the 18th Century imported instruments existing today in its original form, battled its way into American life, despite the denouncements of the great divines of that day, including Dr. Cotton Mather. Some 77 years later the Brattle Square Church ordered an organ from a London builder. The second pipe organ in New England was placed in Trinity Church at Newport, R. I., in 1733.

New York's first church organ was placed in the old Dutch Church on Garden Street in 1727, the gift of Governor Burnet. Organists were rare specimens in those days of His Majesty's Province, but finally a Hendrick Koek was found. The Dutch Consistory's contract called for Koek to be organist for two years and "no longer." (Perhaps not such a bad precedent!) He was to be paid an annual salary of 100-pounds, with an allowance of 12 pounds extra for the blower. (Apparently we have not improved the average level of organists' salaries during the intervening 225 years.) Also he was not to take any one with him into the sacred precincts of the organ loft but the blower. . . . New York's first blower was John Peter Zenger, who later was to become editor of the second paper to be published in this city and, still later, to land in jail.

The first American-built organ, three manuals and 26 stops, was erected in Trinity Church, New York, in 1737. It was not until 1853 when Hood & Hastings installed the four manual organ with 70 stops and 3096 pipes in Tremont Temple, Boston, that American organ building received its first big impetus. However, the introduction of pipe organs into the churches of America proved to be a slow process. In 1814 the singing in the old Park Street Church, Boston, was still being accompanied by flute, cello and bassoon.

Concert Organs Arrive

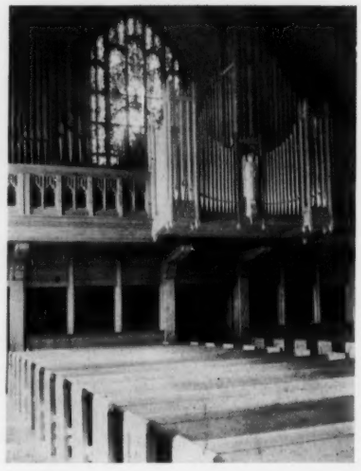
Another exciting fanfare for the popularity of the organ was heard in 1863, when the great organ in the old Boston Music Hall was dedicated. This was the first real concert organ in the country. Such noted organists as Paine, Lang, Tuckerman, Wilcox and Morgan were heard in recital here; thus the inceptive stage of organ playing as an art took place. In speaking of "firsts," George Washburn Morgan, an Englishman who settled in New York in 1853, could be considered the first concert organist in America.

1876 was the year in which the first electric-action organ was built by the New York organ builder Roosevelt, for the Centennial Exhibition in Philadelphia. About 1890 American organ builders took up the problem in earnest and perfected the original Roosevelt idea. The so-called "universal air-chest," by which the entire "inside" of the organ practically becomes a wind reservoir, was an American invention in 1894. Varied improvements to almost every part of the modern organ, including wind chests, swells, consoles, stops, pedals, have been made by our organ builders, an invaluable contribution.

New Era Foreseen

This post-war period in America should witness a golden era for organ building and builders. From a commercial point of view, orders have been piling up and, when materials are available, business will be running on high. But there are other problems to be considered. We shall need more instruments capable of reproducing the good music of every era that is suitable for the church, and for the more spectacular forms of entertainment. The organ has gained a reputation as an instrument of a definite character and these basic characteristics must be improved to the point of new tonal richness, greater flexibility and comprehensiveness.

There is still a wide open field for acoustical study and for a closer collaboration between church architect and the organ designer. The spaces allocated to some of our finest organs in



MODERN ORGAN INSTALLATION,
with screen concealing console. (Photo, Superior Studio. Courtesy, Votteler Holtkamp, Sparling Organ Co.)

20th Century houses of worship are far from satisfactory, creating difficulties for the designer.

Surely the same inspiration for creative achievement of the past centuries is still in the air today, and with it a wonderful opportunity for the organ builders and organists of America to give to the cause of worship, through music, the greatest impetus it has ever known.

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Choir Notes

The combined John Harms Chorus and West End Choir will present the Verdi Requiem, Mendelssohn's Elijah, Bach's St. Matthew Passion, Rossini's Stabat Mater and the Requiem by Fauré, Psalm XIII of Liszt and Brahms' Alto Rhapsody (last three on one program) during the 1945-46 season at the West End Presbyterian Church, New York, on dates to be announced later. These performances will be under the direction of John Harms, organist and choirmaster.

On Oct. 14 the Chorus and Choir were heard in the Messiah, with Eileen Farrell, soprano, Georgia Standing, contralto, William Hain, tenor, Kenneth Schon, bass, guest soloists and Staff Sergeant Virgil Fox at the organ. A large audience was in attendance; the soli, chorus and organ portions of the oratorio were splendidly rendered under Mr. Harms' able direction.

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Vernon de Tar, F.A.G.O., organist and choirmaster, Church of the Ascension, New York, will play organ recitals on the evenings of Oct. 18, Nov. 15 and Dec. 13 at the church. He also announces special musical services for the following dates in 1945: Judas Maccabeus (Handel), Nov. 4, 8 p.m.; Requiem (Verdi), Dec. 2, 8 p.m.; and Special Carol Service (various composers and nationalities), Dec. 24, 10.30 p.m. These oratorios will be sung by the Ascension Choir of 32 voices with well-known guest soloists under the direction of Mr. de Tar.

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Norman Coke-Jephcott, F.R.C.O.-F.A.G.O., organist and choirmaster at the Cathedral of St. John the Divine, New

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THE FLAMBOYANT ERA.

A typical organ (Jardine) of the 1870's at St. George's Church, N. Y., with exposed and decorated pipes. The instrument was blown by steam. The present-day arrangement of organ and choir is much simpler and in the modern taste. (Courtesy of Herbert Brown, New York, Austin Organ Co. Wurts Bros. Photo.)

York, was awarded a Doctorate of Music *honoris causa* by Ripon College, Ripon, Wis., on June 16. The degree's citation mentions Dr. Coke-Jephcott's contribution to American music in general, with special recognition given to his Variations and Fugue on a Theme by Beethoven.

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The Choir of Christ Church, Methodist, New York, under the direction of Warner M. Hawkins, organist and choirmaster, will present Debussy's sacred opera L'Enfant Prodigue on Oct. 28 (5 p.m.), and the Christmas Oratorio of Saint-Saens on Nov. 25 (5 p.m.). On Dec. 23 and 30, the same hour, the Choir will sing Special Services of Christmas Carols from all lands.

•

A Special Service at St. Mark's Methodist Church, Brooklyn, will be held on Oct. 21 in celebration of the Choir's fifth anniversay. The five choirs of the church will participate in a musical program under the direction of Cecil M. Jacobson, musical director, and Dr. J. F. Williamson of Westminster Choir College will be the guest speaker. On Dec. 30 the Christmas portion of Handel's Messiah will be given by the Choir under Mrs. Jacobson's direction, with soloists to be announced later.

•

George W. Kemmer, organist and choirmaster, St. George's Church, New York, announces that the Brahms Requiem will be sung at the church on Nov. 4 with full choir and Rose Dirman, soprano; Frederick Techner, Metropolitan Opera bass, and Mildred Dilling, harpist, as guest soloists. Miss Dilling will play a recital before the service. The César Frank Beatitudes will be sung by the Choir at 4 o'clock on Nov. 18, 25, Dec. 2 and 9.

The St. Mary Magdalene Choir

Making its first New York appearance, the St. Mary Magdalene Choir of Toronto presented two concerts in Town Hall, Sept. 25 and 26, under the direction of the distinguished composer-conductor Dr. Healey Willan. An appreciative audience was in attendance.

Both programs were devoted to 16th Century and Modern Liturgical Music, including some valuable compositions of Dr. Willan—all sung a capella. The first evening's music was confined to that appropriate to the seasons of Advent, Christmas, Lent, Easter and a general sacred group: the second to those of the Ascensiontide, Whitsuntide, Saints Days, Corpus Christi and others of a similar nature.

The Choir consists of 18 members—16 were used for each New York performance. For sheer tonal beauty and execution reflecting the ensemble singing of the Tudor School, it is doubtful if this meticulously trained body of singers has a peer at the present time. The esthetic rendition of the William Byrd Ave Verum Corpus was striking evidence of the foregoing statement. While at no time is the tone produced by the women's voices one of 20th Century virility, it yields an ethereal, floating quality haunting in its slender beauty, thus creating some of the most finely-drawn pianissimi possible. Together with the splendid supporting male section, a well integrated vocal effect is obtained. In an informal manner, the Choir exudes the true spirit of this old religious music.

•

GEORGE COLES STEBBINS, 90, composer of hymns, died in Catskill, N. Y., on Oct. 6. He wrote some 1,500 songs and hymns, including Saviour, Breathe an Evening Blessing and There Is a Green Hill Far Away. He was the father of G. Waring Stebbins, former organist of Plymouth Church in Brooklyn, and composer, who died in 1930. A granddaughter and two grandsons survive.

New Music for Organ and Choir Reviewed by Leon Carson

For Organ

FANTASIA for Organ, by August Maekelberghe. J. Fischer & Bro., N. Y. $1.50.

A composition of great contrasting valuse; begins in 2/4 time, with steady marked rhythmic effects. A short lento transition leads into smooth 3/4 time with solo flutes predominating. Variations in tempo and key are followed by a rapid vivace. Modulating sustained chords carry to a brilliant florid development, after which there is a return to slower, more fluent passages. The work ends with a chordal cadence and is 16 pages in length.

INTERMEZZO from Atonement of Pan, by Henry Hadley. G. Schirmer, Inc., N. Y. 50c.

A delightful bit of composition (E- 4-pages), transcribed for organ by Margaret Westlake Powers; with additional instructions for use of Hammond organ. Due to its secular origin the Intermezzo is more appropriate and most effective for recitals, and to those organists who have no objection to introducing works of a non-sacred nature into the church service.

BALLADE in D, by Joseph W. Clokey. H. W. Gray Co., N. Y. Agents for Novelio & Co., Ltd. 75c.

An interesting composition for use on the average organ; one of Dr. Clokey's best organ works. Six pages in length. Starts in a quiet, contemplative form, quickly changing into various contrasting moods. A feeling of newness about this piece although there are also traditional music values in it. Should prove of interest to every organist.

LARGO from Clavier Concerto in F Minor, by J. S. Bach. Oxford University Press, London. 60c.

Typical Bach air, adapted and arranged by S. Drummond Wolff for organ solo. This is scored for flute, woodwind and strings and is suitable for use in recital or in church.

SATB

CHORALES FROM THE ORGAN WORKS of BRAHMS, edited and harmonized by Winfred Douglas. H. W. Gray Co., N. Y. Agents for Novello & Co., Ltd. $1.00.

An interesting bit of editing and arranging of 10 Chorales for chorus of mixed voices. Brahms originally took this late 15th and 16th Century thematic material and expanded it into music for the organ. Canon Douglas has brought back these Chorales and arranged them for 4-part mixed voices, effective for special and general service use. To be sung preferably unaccompanied. English translations by Winfred Douglas, Robert Bridge, Catherine Winkworth. These Chorale arrangements may be had separately.

CHRIST HATH A GARDEN, by Roland Diggle. Carl Fischer, Inc., N. Y. 15c.

An a cappella anthem for chorus of mixed voices, with accompaniment provided for rehearsal only. A charming, well written melodic composition with easy tessitura for all four parts. An andante movement at beginning and conclusion of anthem, with a contrasting animated mood projected between. Appropriate for general or communion service.

THY KINGDOM and DOMINION ENDURETH FOREVER, by T. Tertius Noble. Galaxy Music Corp., N. Y. 16c.

An anthem of substantial proportions for mixed chorus; 8-pages long. Text selected from Psalm CXLV by Ashley Day Leavitt. To be sung in bold march tempo. Four-part harmony preceded by occasional unison choral passages. Two short soprano solos (or semi-chorus); anthem concludes with high soprano obligato Amen. Excellent selection for average church chorus choir.

FAITH IN THE RIGHT, by Marion Conklin Chapman. Galaxy Music Corp., N. Y. 15c.

A short anthem (2½ minutes singing time) for chorus of mixed voices; conventional in style and with firm rhythmic movement; simple chordal accompaniment. There is a short unison solo passage for the men; also a similar one for a few sopranl. Range and tessitura of each part sufficiently easy for use by any choir.

For Women's Voices

LAUDAMUS TE, by Carl F. Mueller. G. Schirmer, Inc., N. Y. 15c.

A 4-part chorus for Women's Voices (Sop. I, II—Alto I-II). Simple, dignined style and strong minor feeling throughout; general largo movement. Anthem provides occasional solo quartet passages. Range and tessitura easy. To be sung a cappella, with accompaniment written for rehearsal purposes only. Appropriate for Thanksgiving and general service use.

FAIREST LORD JESUS, Arr. by Gena Branscombe. H. W. Gray Co., Inc., N. Y. Agents for Novello & Co., Ltd. 16c.

An intelligent arrangement of the famous old Crusader's Hymn, for 3-part chorus of Women's Voices (Sop. I-II—Alto). In common time throughout, with optional notes for use by low alto voices. Well scored for contrasting moods and with humming obligato for soprano voice in third verse. For general use.

JUBILATE DEO in G (O Be Joyful in the Lord), by J. Lawrence Erb. M. Witmark & Sons, N. Y. 18c.

A vigorous and tuneful Jubilate, idiomatically composed for 3-part Women's Voices (S.S.A.); in straight 3/4 time and built around text from Psalm 100: 1 to 4. Nine pages in length. A strong alto scoring continues throughout. Incidental solo for alto or all altos and Sop. II in unison if desired; also separate solo for Sop. II. Range and tessitura at all times well within reach of average choir. For Thanksgiving or general use.

For Solo Voice

THE TWENTY-THIRD PSALM, by Russell J. Brown. H. W. Gray Co., Inc., N. Y. Agents for Novello & Co., Ltd. 50c.

An unusual but pleasing musical setting to familiar words; semi-pastoral in feeling and terminating in a strong, telling climax. Especially suitable for high and low female voice; appropriate for communion service, also general use.

BLESSED ARE THE MEEK, by Harry Robert Wilson. Carl Fischer, Inc., N. Y. 50c.

A spiendid solo for medium and medium high voice, composed with due regard for and a knowledge of normal singing. Text from St. Matthew: 5. A simple, dignified musical style, with opening recitative and a pleasing air marked by sustained vocal phrases adequately supported by firm chordal accompaniment. Suitable for general and communion services.

LIFE'S JOURNEY, by David W. Guion. G. Schirmer, Inc., N. Y. 50c.

This sacred song for medium voice, with piano accompaniment, set to words of John W. Bratton. An exceedingly tuneful composition built on the familiar Thomé theme.

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CHICAGO CHOPIN CONTEST

By ELSA BOROWSKI

CHICAGO.—The Inter-American Chopin Contest, announced by the De Paul University School of Music, calls to mind a similar series of contests held in Poland before the outbreak of the war. The first of these was held in 1927 under the sponsorship of the Chopin Conservatory at Warsaw, to which the president of the Polish republic gave his personal endorsement. The contests were held every five years, with Nicolas Oborin winning the first in 1928, Alexander Uninsky the second, in 1932, and Witold Malcuzynski the third in 1937. In the Polish contests there were no regional eliminations as there will be in the Inter-American contests—instead, contestants from all over Europe convened at Warsaw, where the playing continued for several weeks before a jury of twelve or fifteen, until the winner was announced.

The tragic events of the war in Europe having prevented the fourth competition taking place in Poland in 1942, Sergei Tarnowsky, eminent pianist and teacher and director of the De Paul University contest, was inspired to suggest a similar project for the young pianists of this hemisphere. Entrants between the ages of 18 and 30 have been invited and from these the outstanding interpreters of the music of Chopin will be chosen. Regional contests will be held in the United States and neighboring countries and the semi-final and final competitions will take place in Chicago in May, 1946. The Board of Governors for the contest consists of Sergei Tarnowsky, chairman; Rudolph Ganz; Felix Borowski; Desiré Defauw; Olin Downes, and Arthur C. Becker. This board will choose the contest judges and make all arrangements for the contest during the next few months.

Full information about the competition may be obtained by writing to the School of Music, De Paul University, 64 East Lake Street, Chicago.

Citizen's Opera Co. Performances

Ushered in by two performances of the Citizen's Opera Co. at the Ashland Boulevard Auditorium, the Chicago music season got under way in late September. This operatic organization was founded by Anna Fitzu to give opportunity to young singers of Chicago and the Middle West to appear with established artists at popular priced performances. So great was the public support and enthusiasm that a third production is announced for Thanksgiving night.

Smetana's Bartered Bride came first, with Jarmila Novotna as a winsome and charming Marie, supported by Michael Bartlett, the personable Jenik of the cast. Others who made a definite contribution to the gayety of the proceedings were John Toms, a shrewdly stagewise Vashek, and Alois Bragagnolo as the wily marriage broker, Kezal. Lesser parts were commendably taken by Stefan Kozakevitch, whose Krushina was stamped with the artist's wide operatic experience, Julia Sturges, who showed considerable promise in the role of Hata, Ilma Bayle, Harold Willer, William Wolski, Muriel Lawrence and William Simpson.

Rigoletto served to introduce a gifted young soprano, Joanne Jennings, who sang the part of Gilda with no little poise and musical sensitivity. Miss Jenning's voice is flexible, soars freely to the upper reaches and although not large in volume it carried well, even in the quartet, because of its bell-like clarity. She displayed, as well, an instinctive flair for the stage and must have surprised the audience with her grasp of the tragic implications of the third act. Michael Bartlett was debonair as the Duke, but the role lies uncomfortably high for his voice and he was somewhat disappointing vocally. Alfred Orda brought considerable sonority and exuberant enthusiasm to the music and action of Rigoletto, and Henry Matysiak and Robert Dalton were adequate as Sparafucile and the Count of Monterone, respectively. Winifred Heckman, who recently won the Chicago and Music Festival contest, made her operatic debut as Maddalena, disclosing to advantage a richly hued mezzo-contralto voice.

Jerzy Bojanowski, well-known conductor, directed both performances with an experienced baton and succeeded in surmounting many of the acoustic disadvantages of the auditorium.

Ballet Russe de Monte Carlo Returns

The twelve-day season of the Ballet Russe de Monte Carlo brought to Chicago several novelties and one revival, the latter a somewhat revised version of Frankie and Johnnie, with choreography by Ruth Page and Bentley Stone, which originally had been produced in Chicago seven summers ago under the auspices of the Works Projects Administration. Despite the deletions required by the commissioner of licenses in New York, where it was performed last season, it remains a racy piece of American folk-lore, with pace and heightened satire to recommend it. Balanchine's Concerto Barocco, danced to music from the Concerto for two violins and string orchestra, by Bach, is a persuasive example of the choreographer's special talent for a contrapuntal use of groups of dancers, fortified by justesse of balance and proportion. Mozartiana, also with

(*Continued on page 21*)

GIUSEPPE CAVADORE AND HIS ARTIST-PUPIL, PATSY PATASKY,

who made her debut as Javotte in Massenet's Manon with the Chicago Opera Company, in the opening performance of the season, Oct. 8. She will also appear in Parsifal and other operas.

ROSALIND GROB,

dramatic soprano of the Chicago Opera Company and winner of two national scholarships, is scheduled to give a Chicago recital early in the New Year under the management of Howard R. Will. Miss Grob has fulfilled numerous engagements throughout the country since her return from abroad. (Photo by De Haven.)

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CHICAGO

(Continued from page 20)

choreography by Balanchine is more uneven in conception, but possesses charming episodes danced to Tschaikowsky's beguiling score. Todd Bolender was responsible for the choreography of Comedia Balletica, a diverting trifle. A number of popular favorites were also produced, including Rodeo, Danses Concertantes, Coppellia, The Nutcracker, Les Sylphides, etc. The principals, headed by Alexandra Danilova and Frederick Franklin, were Nathalie Krassovska, Ruthanna Boris, Leon Danielian, Maria Tallchief, Nicholas Magallanes, Dorothy Etheridge, Yvonne Choteau and Marie-Jeanne—the last named a talented newcomer to Chicago. The orchestra, augmented by members of the Chicago Symphony, was ably led by Emanuel Balaban and Ivan Boutnikoff. Record attendance and high enthusiasm greeted every performance.

Chicago Symphony Weekly Broadcast

For the first time in a number of years the Chicago Symphony Orchestra will be heard in a weekly broadcast, beginning early in October and continuing until summer. The Chicago Title and Trust Co. will sponsor the series which will be heard over station WCFL every Wednesday evening from 8.30 to 9.30. Desiré Defauw will conduct.

Romberg and His Concert Orchestra

Orchestra Hall was sold out when Sigmund Romberg and his concert orchestra, assisted by Marie Nash, soprano; Gene Marvey, tenor; Grace Panvini, soprano, and Mary Becker, violinist, as soloists, made their annual Chicago appearance. A generous assortment of excerpts from his own and other composers' operettas, as well as a few pieces of the classical repertory (with emendations by the conductor and his arranger) were played, providing an evening of lively enjoyment for the enthusiastic listeners.

Paulist Choristers of Chicago in Concert

The Paulist Choristers of Chicago, conducted by Father Eugene O'Malley, gave a concert at Orchestra Hall for the benefit of the Bishop Sheil Underprivileged Youth Fund. The program, which consisted mainly of 16th and 17th century motets and madrigals, disclosed afresh the immaculate taste and treatment long established by this choral group. The principal soloist was John Carter, tenor, who was effective in works by Mozart, Pergolesi, Donizetti, Massenet and English and American composers. Other soloists, members of the choir, were Robert Lis and Chris Tompulis.

John Toms Recital at Kimball Hall

John Toms, tenor, who appeared at Kimball Hall under the management of Howard R. Will, deepened the undeniable impression made at his last season's recital. Not least of his qualifications as a singer of songs are a sensitive musicality, imagination and a pleasing voice which he uses uncommonly well. The most taxing work on the program—Beethoven's An die ferne Geliebte—was sung with searching penetration, and Mozart's Il mio Tesoro, from Don Giovanni, disclosed a well developed sense of style and flawless technical assurance. A group of French songs by Duparc, Debussy, Aubert, Bruneau and Fourdrain were well contrasted in mood and projected with finesse. The program also contained songs by American and English composers, early and late as to period. Excellent accompaniments were provided by William Wittaker.

Naughty Marietta in Concert Version

Yvonne Chalfonte, soprano, appeared at Kimball Hall in a concert version of Victor Herbert's Naughty Marietta. Singing most of the well known "hits," Miss Chalfonte led up to them with spoken dialogue. Her appearance was effective and she created to a certain extent the atmosphere of the operetta. Evelyn White, a gifted pianist, was a distinct asset to the performance.

PAUL STASSÉVITCH,

from a painting by Milly Metzenberg. The noted violinist and chairman of the violin department at the Chicago Musical College has presented several talented artist-students recently. Mr. Stassévitch is to appear publicly this season in concert and recital as violinist and conductor.

Richard Czerwonky to Play Own Concerto

Richard Czerwonky has been engaged to appear with the Chicago Philharmonic Symphony Orchestra, under the direction of Henry Weber, at one of the regular broadcasts over station WGN, Nov. 6. Czerwonky, who is well known as a violinist and conductor, will play his own Concerto for violin in D major.

Craven Artist Wins MGM Contract

Charles Fredericks, who finished a 10 week run on the West Coast singing the baritone lead in The Red Mill, has signed a contract with MGM to appear in the film version of the Show Boat next spring. In the meantime he will sing the baritone role in the Show Boat in New York until the first of the year, when the company will embark upon a cross-continental tour. Fredericks is the third artist-student of the Carl Craven Studios to win a contract with a major studio within the last three years. The others are Betty Jane Watson, star of Oklahoma, and Maureen Cannon, who plays the soprano lead in Up in Central Park on Broadway. Nancy Evans, soprano, who appeared at Edgewater Beach Hotel with Wayne King's orchestra, has been re-engaged for another 13 weeks, beginning in October.

Recital at Hanna Butler Studios

No little talent and ability was in evidence at the recital given by pupils of the Hanna Butler studios in the Fine Arts Bldg. recently. A well diversified program of songs and arias was delivered successfully and with considerable promise by Ileen Reynolds, Louise Hetzler, Lois Bosworth, Andre Aerne, Betty May Carter, Carol Stafford, Dorothy Metke, Terry Rivett, Ella Kurshell and Patty Barton. Young Andre Aerne, boy soprano, who has made many public appearances and was acclaimed recently at Grant Park Symphony concert, will sing a recital at Moline, Ill., in October at the opening of the Womens' Club.

Edward and Camilla Molitore Studio Notes

Edward and Camilla Molitore have begun a busy season at the Chicago Musical College, where two of their pupils have just won outstanding honors. Josephine Stephenson, coloratura soprano, who sang the roles of Violetta and Gilda at the Eighth Street Theatre opera performances last season, has been awarded the Oliver Ditson Scholarship, and June Allers, dramatic soprano, was likewise successful in winning the Mark Love Award. Other students who have been professionally active include Wilson Jones, bass, Alberta Eilensberry, dramatic soprano, Marilyn Hugh, coloratura, Barbara Mausur, contralto, Vinette Boyce, contralto of the Chicago Opera, Augusta Pelsovsek, Naomi Bersch, and Helen Paul Singer, sopranos.

Chicago Musical College Events

The Chicago Musical College announces the largest collegiate enrollment in the history of the school. Many of the major teachers' schedules are completely filled and have waiting lists. The School of Piano Technology, under the direction of Dr. William Braid White, is unable to enroll any more students until January, 1946.

The winners of the various school contests for the school year of 1945-1946 are: Ditson Scholarships: Lillian Najarian (Chicago), and Marjorie Giles, (Shreveport, La.) who won in 1944 but was unable to use it on account of illness, Piano; Marguerite Gillett (Sheboygan, Wis.), Violin; Fred Hoeppner (Chicago), Cello; Donald Gramm (Milwaukee, Wis), and Josephine Stephenson (Dayton, Ohio), Voice; Vada Lee Easter (St. Louis, Mo.), Musicology.

Mary Ganz Award (voice), Mary Frances Crowley (Chicago). Mark Love Award (voice), June Albers (Dayton, Ohio). Caroline Dreyfus Award (piano), Charlotte Golub (Chicago). Alma K. Anderson Award, Dr. F. Ziegfeld Memorial, and the Mary Dooley Clark Award (piano), are distributed among a number of worthy talented students.

Konrad Neuger, chorus master of the Chicago Grand Opera Company, has been appointed a member of the voice faculty. Eugene Addison, well-known Chicago violin teacher, has been added to the violin department. Jane Beers has been appointed to head the Dalcroze department. Reinhold Schmidt, of the faculty, has just completed a most successful tour of Army camps in the United States for the U.S.O.

VIVIAN ABELL IN MANY ROLES.

Vivian Abell, soprano, organist, conductor and choir director at Old Peter's Church, has returned from Canada to resume her activities in Chicago. She will present her noted choir in several concerts during the season. (Maurice Seymour Photo.)

Kapell Triumphs in Tour Of Australia

(Special Cable to Musical Courier)

SYDNEY, N. S. W.—William Kapell was acclaimed by capacity halls in his three months' tour of the chief cities of this Commonwealth, particularly as soloist in the Khachaturian Piano Concerto, of which he gave a memorable performance. He appeared with symphony orchestras and in recital in Melbourne, Sydney, Adelaide, Brisbane and Canberra. The tour was lengthened by several weeks under the arrangements of the Australian Broadcasting Commission. Mr. Kapell sailed on Sept. 11 from Melbourne on the Empire Haig, accompanied by Richard Farrell, 18-year-old Australian pianist, winner of a scholarship at the Juilliard Graduate School of Music.

ELIZABETH PLUMMER.

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CLEVELAND GREETS THE RETURN OF LEINSDORF

CLEVELAND, O.—Cleveland's music season bids fair to rival that of any great city in our own or any other hemisphere. A dazzling array of top-ranking artists is scheduled to appear as soloists with the orchestra, with two important concert courses, individual concerts, a week of opera in October and recitals of interest.

This will be Erich Leinsdorf's third season as conductor of the Cleveland Orchestra, and he has again followed his policy of announcing the programs for the 20 pairs of regular concerts, a procedure acclaimed by prospective subscribers. Mr. Leinsdorf is conducting twelve pairs of concerts, beginning Oct. 11; George Szell and Vladimir Golschmann return for three pairs of concerts each, and Mr. Ringwall, associate conductor, will present two in the series, as well as all the Twilight and Children's concerts here and on tour. Soloists include Horowitz, William Kapell, Rudolf Serkin, Beryl Rubinstein, pianists; Francescatti, Menuhin, Mischa Elman and Joseph Knitzer, the new concertmaster, violinists; Rose Bampton and Arthur Carron in Wagner excerpts; and Harry Fuchs, first cellist of the orchestra.

Almost coinciding with the opening symphony concert is the San Carlo Opera season, given at Music Hall by Gallo and Bernardi, which began on Oct. 10 and presents the time-honored La Traviata, Carmen, Cavalleria and Pagliacci, Faust, Trovatore, Aida and Madam Butterfly. The roster of artists will be graced by several guests such as Alexander Kipnis and Zinka Milanov, besides Martinelli, Coe Glade, Carlo Morelli, Mostyn Thomas and many others famous in their roles.

Many Concert Series Planned

Mrs. Emil Brudno's Concert Course, now firmly established in its 13th consecutive season, proudly boasts such names as Heifetz, Milstein, Artur Rubinstein, Marian Anderson, Ezio Pinza and the Boston Symphony Orchestra with with Koussevitzky.

Frederic Gonda, after an absence of some 12 years from the managerial field, is announcing a concert series to include Fritz Kreisler, Paul Robeson, Lotte Lehmann, Larry Adler and Paul Draper, the duo-piano team of Vronsky and Babin, and the Spanish Gypsy dancers Rosario and Antonio, the last new to Cleveland.

No less than three ballet companies in four performances each will present their colorful wares: the Ballet Theatre with the Cleveland Orchestra, the Ballet Russe de Monte Carlo under Saul Heller's management and the newly formed ballet company of Leonide Massine, under the Gallo-Bernardi combined direction.

The decision of Milton Krantz, manager of the Hanna Theatre, a house devoted to the legitimate drama, to add concert attractions to an already busy schedule for the coming season is a rather unusual one. His artists will be Tibbett, Grace Moore, Lauritz Melchior, Eleanor Steber and Alec Templeton. An interesting event will be the appearance of Sigmund Romberg with his troupe and orchestra and Victor Borge, piano entertainer.

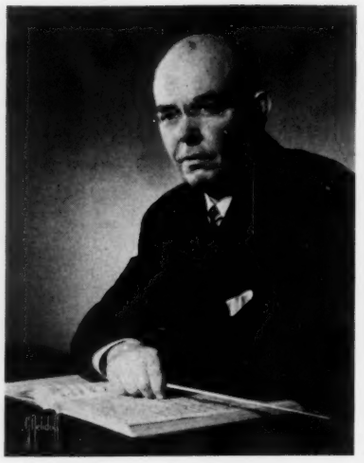
Helen Jepson and Boris Goldovsky will be soloists with the Singers Club in its two formal concerts of the season. The Orpheus Male Chorus is planning to celebrate its 25th season. The Fortnightly Musical Club is embarking upon its 53rd season with an ambitious program of ten formal concerts at Steinway Hall and one evening event at the Art Museum. At the Museum also a full schedule of musical events will include the Walden String Quartet in three chamber music events, a cello recital by John Frazer of Oberlin; John Jacob Niles, exponent of folk music; Alexander Schneider, violin, and Ralph Kirkpatrick, harpsichord, in joint recital; Yves Tinayre, French baritone, and the Australian singers Viola Morris and Victoria Anderson. All these concerts at the Museum are free to the public.

For the first afternoon concert of the Fortnightly Musical Club on Oct. 2, the featured solo artist was the young pianist Eunice Podis, winner of the $1000 award of the National Federation of Music Clubs this year. Miss Podis, a member of the Fortnightly Club, has been chosen to represent the United States in a Town Hall concert in New York, given by artists of the United Nations. Miss Podis was also soloist with the NBC Symphony in the Liszt E flat Concerto on Sept. 23.

ROSE H. WIDDER.

Omaha Morning Musicale Series Announced

OMAHA, NEBR.—The Morning Musicale announces the following dates for its series of five concerts: Oct. 27, Allan Wayne with assisting artists in Dance Theatre; Nov. 8, Barbara Troxell, soprano; Jan. 11, Louise Meiszner, pianist; Feb. 12, John Anglin, Negro tenor; March 16, Frances Magnes, violinist, with Walter Roberts at the piano. The concerts are held in Joslyn Memorial mornings at 11 o'clock, under the directorship of Mrs. Howard Kennedy.



NICOLAI MALKO
(Photo © G. Nelidoff.)

Malko Concludes Successful Chicago Baton Series

CHICAGO.—Nicolai Malko, well-known Russian conductor, brought to a close the tenth and most successful season of open air concerts at Grant Park. Having been appointed early last spring as permanent conductor of the Grant Park Symphony Orchestra, to him fell the task of choosing the personnel from the ranks of professional orchestral musicians, drawn from the major symphony orchestras of this country, and developing it to a high level of technical excellence. Malko conducted five of the eight-week series of concerts and presented a comprehensive repertoire and a number of important soloists to the thousands who gathered on the lake front three evenings a week to hear the performances.

Before coming to America five years ago, Malko pursued a busy and successful career in Russia and Western Europe. He resigned from the Imperial Marinsky Theatre at St. Petersburg, after ten years as principal conductor, to accept the directorship of the Leningrad Philharmonic, a post he held for some few years. He then proceeded to make his name in Western Europe, conducting performances in Vienna, Berlin, Munich and the principal cities of Scandinavia, Britain, Czechoslovakia, Italy and Denmark.

Since his arrival in the United States, he has appeared as guest conductor of the Boston Symphony Orchestra, with the NBC and CBS symphonic broadcasts, was engaged by the Ravinia Festival Association for two successfull seasons and by the Salt Lake City and Grand Rapids Symphony Orchestras. E. B.

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County of New York } ss.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Grace Nylen, who, having been duly sworn according to law, deposes and says that she is the Business Manager of the Music Periodicals Corporation, and that the following is, to the best of her knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

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THE MUSICAL PARADE

Variety Makes Spice.

Sometimes a reputation for being an able "pinch hitter" in the musical field gets to be something of a handicap. Regina Resnik, the young American soprano who jumped into Metropolitan Opera celebrity when she took over the role of Leonora in Il Trovatore last season at a few hours' notice and with only a piano rehearsal, thinks that this business of being "typed" can go too far. Not long ago, in Hartford, Conn., she again rushed in to save a performance. And again it was Trovatore.

Miss Resnik doesn't mind the last-minute stuff if that will make the customers happy, but she thinks a bit of change is appreciated by the best of divas. The next time a singer falls ill and she is called upon to replace her, she would prefer just a little minor role like Tosca or Gioconda. . . .

Tonal Tattling.

AGM is said to have discovered that Italians were using some of their allocated lumber not to build homes, but to repair damaged seats at La Scala in Milan. A place to live evidently is no more important to them than a place in which to hear opera. All to the good of music. . . . The Felix Knights (he's the tenor) have a new baby in the household, and not adopted. . . .

Josef Hofmann made a generous gesture when he offered his piano playing as a part of the tea entertainment given at the Hotel Roosevelt by the American Theatre Wing in honor of Service Women. . . . Rosalyn Tureck this season observes her tenth anniversary as a public pianist, which she will signify with a complete coast-to-coast tour, preceded by a New York recital at Town Hall. . . . When songbird Rosemarie Brancato's captain-husband returns from Manila he wil be introduced to his son, who was born a month after papa went overseas. . . .

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Sgt. Eugene List, pianist, who enjoyed the distinction of having the Big Three as an audience for his playing at Potsdam, wrote to his wife (Carroll Glenn) recently from Europe: "I'm famous at last; I'm rooming with Mickey Rooney." Incidentally, Mickey is very musical in the best sense, he reports, and has a vast collection of records, symphonic, operatic, etc. . . . Harry L. Honeywell and missus, of Atlanta, Ga., have been New York visitors to the concerts and theatres. He owns perhaps the largest private musical library in this country. . . . Columnist Walker wrongly bulletins that dancer Alexis Dolinov will not return to the Metropolitan Opera ballet this season. . . . Rodzinski and Roy Harris in close confab at a Lotos Club table.

Nathan Milstein, violinist, and Mrs. Therese C. Weldon were married early this month at Milstein's farm at Londonderry, Vt.

The program notes for the Henrietta Schumann piano recital at Carnegie Hall, were by our Editor. . . . Mr. and Mrs. Dario Soria gave a reception in honor of the newly wed Francis D. Perkins' which many of his critic colleagues and other musical persons attended. . . . The night watchman at 171 West 57th Street, used to be a horn player in the Philharmonic Orchestra. . . . Dr. Clarence Adler's son is back safe from the wars and serves as personnel officer at Long Beach, L. I. . . .

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Were they alive now, Widor, Gudehus, Fauré, Auer and Wilhelmj would be 100 years old this year. . . . G.I.'s in Europe are equally pleased with opera or operetta; those in the Pacific lean to the lighter music and operettas, according to letters received by Millicent Frances Kleckner from her pupils Cathleen Chambers (in the ETO) and Alfred di Biase (writing from Manila). Could climatic differences account for these preferences? . . .

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Richard Tucker co-starred with Shirley Temple when he donated his services to the opening concert of the National War Fund Drive in Denver, Oct. 11, under the direction of Frank St. Leger. Tucker will fly back and forth to sandwich in two broadcasts in Chicago and a Boheme rehearsal. . . . Versatile Zadel Skolovsky performed as both actor and pianist when he played the Chopin Polonaise for the opening week of the new musical of the same name at the Alvin Theatre, New York. On Oct. 20, he goes back to the concert stage to play the Prokofieff Third Piano Concerto with the New York Philharmonic at Carnegie Hall, just to show he's not footlight-struck.

STANLEY CHAPPLE
and "Bimbo" enjoy a few peaceful moments between concerts of Mr. Chapple's fifth consecutive season as conductor of the St. Louis Little Symphony summer season.

National Singing Teachers Assn. Announces Plans

The National Association of Teachers of Singing, now a little over a year and a half old and already counting in its membership approximately five hundred of America's foremost voice teachers, is promoting plans that aim to definitely raise the educational and ethical standards within the ranks of their profession.

Applicants must, before they are approved for membership, be well sponsored, give evidence of adequate educational preparation and a minimum of five years' consecutive teaching experience, sign a pledge to adhere to an exacting code of ethics and have a reputation for professional and personal integrity. Eight regional governors and numerous representatives serve the Association in assigned areas, covering the United States, each sponsoring eligible teachers from their respective communities. With such insistence upon quality rather than quantity the membership of NATS cannot have any rapid mushroom growth, but each month brings a number of teachers on its roster and its officers expect that eventually the membership will be counted in thousands instead of hundreds.

Now that the organization set-up is completed, an educational program is beginning to function. Working committees have been appointed to compile for release to members a resume of all significant research in the vocal field up to date, to report current research projects and to institute new research; to prepare a statement of vocal laws and pedagogic precepts which will represent the best contemporary information and opinion; to make a survey and report all legislative plans for regulating voice teaching or accrediting pupils of private teachers; to suggest changes in current vocal terminology; to compile lists of teaching songs and approved English translations of foreign song-texts.

It is the aim of NATS . . . "to bring order out of chaos in the voice-teaching field and to bring together in mutual cooperation those teachers throughout the United States to whom students of singing may go with the assurance of intelligent guidance and honest treatment."

Executive officers of NATS include John C. Wilcox, of Chicago, president, and such well-known teachers as Homer Mowe, Leon Carson, Bernard Taylor, Carl Gutekunst and Grace Leslie of New York, Walter Allen Stults and Richard DeYoung of Chicago. Field officers are leading teachers in their respective fields.

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Jenny Lind Collection Shown at New York Historical Society

For more than 40 years Leonidas Westervelt has been collecting articles and pictures relating to the career of Jenny Lind. This delightful collection is now on exhibition at the New York Historical Society, where it can be seen until Dec. 31.

First, of course, are the items which connect Mme. Lind with Barnum: the fabulous contract; the correspondence, including Jenny's letter "in favor of having lower prices to my concerts" and Barnum's reply; Bayard Taylor's autograph original of the $200 Prize Song; samples of Jenny's first Castle Garden costume; and other fascinating pieces, including her music, books, jewels and innumerable mementos and souvenirs of a thrilling life of song.

George A. Zabriskie, president of the New York Historical Society, has announced that a lecture on The Swedish Nightingale by Mr. Westervelt and a group of Lind songs sung by Elsie Semke, in the Society's auditorium, Oct. 2, marked the Society's acquisition of this collection—rich in the records, not only of a great musical personality, but also of the singer's American tour of 1850, a flamboyant episode of mid-19th century social history.

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LOS ANGELES

By RICHARD DRAKE SAUNDERS

Musical Courier Bureau
Hollywood, California

The most important event of the Fall season was the debut of the newly formed Santa Monica Civic Symphony Orchestra, Oct. 7. It attracted the musical elite from the entire Los Angeles area to Barnum Hall in the beach city, and rewarded them with an admirably played and interesting program.

Conductor Jacques Rachmilovich handled his 80-piece ensemble with authority, eliciting beautiful finesse of phrasing and gratifying tonal balance. His interpretations riveted attention with the feeling that here was a personal, urgent message to be considered.

Musical interest centered in the world premiere of Lionel Barrymore's latest composition, Fugue Fantasia No. 1 and No. 2. The former was for strings, the latter for full orchestra. Both held a pervading and engaging quality of wistful charm, and were done with deft counterpoint that never obtruded technicalities. Instrumental colorings were adroitly applied. The actor-composer was present for a well deserved bow.

Pianist Jakob Gimpel gave a brilliant reading of the Beethoven "Emperor" Concerto, shining particularly in the restive Rondo. Rachmilovich skilfully painted the barbaric splendors of the Borodin Second Symphony, after winning his audience immediately in his romantically expounded opening Overture to Weber's Oberon. The orchestra, largely composed of film studio and radio players, responded sensitively to his firm baton.

Recitals

A small but enthusiastic crowd attended the "Footlight Favorites" program of Adelaide Abbot, Lucielle Browning, Edward Kane and John Brownlee in the Philharmonic Auditorium, Sept. 28, and enjoyed a well-sung series of solos and ensembles that ranged easily from Gilbert and Sullivan, Johann Strauss and Edward German to Sigmund Romberg, Rudolf Friml and Richard Rodgers. It was highly palatable entertainment that deserved better patronage.

Antonio Triana and his dance company delighted Spanish dance addicts at the Philharmonic Auditorium, Sept. 29. The star's own dancing of Jaleo Andaluz (Albeniz) and Zapateado (Sarasate) was ably seconded by Lola Montes' colorful La Novia del Torero (Matos) and Danza V (Granados) and Luisa Trian's Farruca and Leyenda. Characterfully charming was Peru (Matos) done by Maria Vasquez, Frances Rey and Caroline Lopez.

Soprano Martha Daughn-Locker and Pianist Raymond McFeeters cooperated in another interesting program of Palestinian and Jewish music at the Temple House on Sept. 26. Songs by Chajes, Achron, Zaminsky and Polly Berman's soaring Veis du wos won special plaudits, as did a set of folk song transcriptions by McFeeters. The program was the more remarkable since neither of the participants is Jewish.

The Red Mill Revived

A charming production of Victor Herbert's The Red Mill, admirably produced by Paula Stone and Hunt Stromberg, Jr., opened at the Biltmore Theater Sept. 17, preparatory to a New York run at the Ziegfeld Theater, scheduled for Oct. 15. Production values were excellent, with special emphasis on the dancing, choreographed by Aida Broadbent. The old book was deftly brought up to date by Milton Lazarus, with a modern touch to the striking waiters who "can't be arrested because they're voters."

The delightful music, attractive dancing and the comedy finesse of Michael O'Shea, Eddie Foy, Jr., Dorothy Stone and Odette Myrtil were the highlights. The singing of Ann Andre and Robert Hughes was pleasantly youthful, and Edward Dew, Charles Collins, Hal Price and Billy Griffith contributed to a fast and genial pace.

JON AND INGE ZERBY, dance duo who are making their debut in Frank Bruni's revue at the Florentine Gardens.

LOUIS AND ANNETTE KAUFMAN
(Photo by Otto Rothschild.)

Louis and Annette Kaufman Receive Honor Scroll

LOS ANGELES.—Louis Kaufman, American violinist, and his accompanist-wife, Annette Kaufman, have been presented with a scroll of honor in recognition of a series of weekly performances during the Summer for their "meritorious services towards the success of the Masquers Club of Hollywood Servicemen's Morale Corps in entertaining servicemen of the United Nations." Edward Arnold, president, and Edward Earle, executive vice-president, were among the signers of the scroll.

Among recent feature films for which Mr. Kaufman has recorded special violin solos are Mildred Pierce, Of Human Bondage and The Two Mrs. Carolls.

Mr. Kaufman recently gave the world radio premiere of William Grant Still's Suite for Violin and Orchestra on the Special War Chest Broadcast of the Standard Symphony Hour over the Pacific Coast chain of the NBC network. The broadcast was also short-waved to Latin America and Canada. The new suite is dedicated to Mr. and Mrs. Kaufman.

Hollywood Jottings

Conductor James Sample has been engaged for the first six concerts of the Utah State Symphony Orchestra in Salt Lake City and will also act in the capacity of musical advisor for the entire season. His plans include Sibelius and Shostakovich, neither of whose music has been played in Salt Lake City before, as well as several novelties including American compositions.

Berenice van Loan Gaines has been busily engaged on more of the children's songs for which she has long been noted. Several conductors have been contemplating her massive Brotherhood of Man as a timely work since peace has been officially declared.

Louis Kaufman will play the Beethoven Violin Concerto as soloist on the next concert by the Santa Monica Symphony Orchestra under Jacques Rachmilovich.

Roger Sessions has been appointed professor of music at the University of California.

Charles Wakefield Cadman has returned to his home in Los Angeles, where he will stay the entire season and also serve on the Mayor's Music Committee. Mr. Cadman spent part of the summer at the MacDowell Colony, scoring a suite of four movements for full orchestra from his opera Ramala and completing an orchestra overture on an American subject. He also composed several new songs and a violin piece, As the Crow Flies, dedicated to Joseph Szigeti, and worked on a high school operetta already contracted for publication. He visited Chautauqua, N. Y., where his American Suite was played at a National Federation of Music Clubs festival under Franco Autori.

Wallenstein Founds Junior Philharmonic

Alfred Wallenstein, musical director of the Los Angeles Philharmonic Orchestra, is bringing a new opportunity to young aspirants in the field of symphonic music. He has instituted a new organization, the Los Angeles Junior Philharmonic Orchestra, as a school for the development of such players.

Directing the new organization will be Eric DeLamarter, well known composer and founder of the Chicago Civic Orchestra. First-chair members of the Philharmonic will hold section rehearsals, and Wallenstein will personally supervise the whole.

"We will receive applications from anywhere in the country," declared Wilfrid Davis, manager of the Philharmonic. "The tuition is modest. Membership is open to all over 16, regardless of union or nonunion status, or membership in other musical organizations. Attendance at all concerts of the Philharmonic will be compulsory, but we will supply such tickets.

The students will receive a thorough training in musicianship and repertoire with the idea of developing players who can fill the ranks of the symphony orchestras of the future. Auditions are being held during October and November.

The plan has been approved by local public school officials, who will coordinate it with the regular adult education program of the city schools, and it also will have the cooperation of the Music Foundation of the Los Angeles Junior Chamber of Commerce.

The Philharmonic Orchestra is now entirely booked for the 86 concerts possible under its current 20-week schedule, including a three-week tour, Davis stated. Seventeen concert pairs will be given in the Philharmonic Auditorium, starting Nov. 15.

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Frank Lloyd, tenor, formerly with the Paper Mill Playhouse, is singing the role of Vogel in the touring company of Blossom Time, which is headed for Hollywood. Mr. Lloyd is an artist-pupil of Millicent Frances Kleckner.

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PORTLAND

PORTLAND, ORE.—Portland's two concert managers have each announced two series of attractions which offer rich musical fare for the music-lovers. Phil Hart, manager of the Record Shop, will present the Greater Celebrity concerts, which will feature Horowitz, Spalding, Gorin, Baccaloni, Steber, and Sanroma, with full symphony orchestra, also the Ballet Russe de Monte Carlo.

The Musical Art concerts will include such artists as Huberman, Tourel, Petri, Bartlett and Robertson, and the Trapp Family Singers.

Frank Andrews, president of Ellison-White bureau, will present the Greater Artists series, which includes Pinza, Piatigorsky, Draper and Adler, Heifetz, Serkin, and Patrice Munsel. The Deluxe Artists series brings Traubel, Bjoerling, Szigeti, Rosario and Antonio, Marian Anderson, Robeson, and Artur Rubinstein.

Three performances of Friml's comic opera, The Vagabond King were given at the Auditorium Aug. 30, 31, and Sept. 1, under the auspices of the Ellison-White bureau. John Brownlee, baritone of the Metropolitan Opera, was heard in the title role, to which his rich voice was splendidly suited. Virginia Card, soprano, who is Portland-born, has a fine voice of appealing quality, which she uses with exquisite taste. Ann Watt, soprano, showed excellent dramatic powers and added romantic glamour to the scene. A fine ballet and a large orchestra made the performance an intriguing one.

Hood River Concert

The summer months brought many interesting musical events to Oregon cities. The first was the joint concert of the Hood River, White Salmon, and the Dalles Chorus and Orchestra members, directed by Boris Sirpo. The concert held at Hood River under the auspices of the Hood River Music association, attracted a large audience. The guest soloist was Mary Bambery, pianist of Portland, who gave an excellent performance, as did orchestra and chorus under their able leader.

Creating much interest was the three-concert series by the Budapest String Quartet at the Civic Theatre under the sponsorship of Reed College and the Friends of Chamber Music.

The Monday Musical Club presented two prominent Portland artists, Phyllis Hart Seitz, and David Campbell, duo-pianists, in recital at the Art Museum for the benefit of its Music in Hospitals fund. The affair was attended by a large audience. The first project undertaken by the club is the purchase of a piano for the Barnes General hospital in Vancouver, Wash.

A joint concert which drew a large audience to the Art Museum was that of Dorine Foelker, soprano, and H. Lynn Godfredson, tenor, artist pupils of William Grosvenor, voice teacher of Portland. Bonnie Replogle provided sympathetic accompaniments. Later Maestro Grosvenor presented several of his junior and artist pupils in a recital at the Civic Theatre. Included on the program were two excerpts from The Mikado, by Gilbert and Sullivan, delightfully sung by Jean and Betty Lou Grosvenor, and Barbara Remelmeyer, with Miss Replogle at the piano. A large reception for pupils and guests was given by Mr. and Mrs. Grosvenor after the program at the Mallory Hotel.

Two excellent tenor voices heard at the Art Museum, were those of Larry Brunette, and Neri Theabeau, both received by a large and enthusiastic audience. Henry Arcand was at the piano. The programs at the Art Museum each Sunday are broadcast.

Martha B. Reynolds presented a group of her senior piano students in recital, at Neighbors of Woodcraft Hall. Those appearing were Mary L. Craig, Helen Wilfert, Grace Falde, Shirley Floyd, Anthony Baronio, and Bert F. Mills, the latter playing one of his own compositions, Allegro, from his Sonate Moderne, a work of merit. Much excellent talent was displayed by these artist-students in their performance of works by Beethoven, Chopin, Mendelssohn, and Liszt.

EDNA E. HOEFS.

DR. EMIL ENNA

playing his 50th annual recital, which took place recently at the Gymnasium of the Hill Military Academy at Rockey Butte, Portland, Ore., where he has been instructor for 50 years. (Photo, Art Commercial Studios.)

Philadelphia Orchestra to Give Novelties in N. Y.

Novelties announced by the Philadelphia Orchestra in its New York concerts this season, the first of which took place Oct. 2 at Carnegie Hall, under Eugene Ormandy, include Kodaly's Psalmus Hungaricus, for tenor and chorus; and the Prokofieff cantata, Alexander Nevsky. Bartok's Violin Concerto will be played by Yehudi Menuhin, Feb. 5. Strauss' Horn Concerto will have James Chambers of the orchestra as soloist. William Kapell will present the Third Piano Concerto of Prokofieff, Dec. 11. Ten American works scheduled to be heard are: the Symphony No. 4 of George Antheil; Symphony No. 2 of Walter Piston, which won the 1945 award of the New York Music Critics Circle; Paul Creston's Chant of 1942; Samuel Barber's Second Essay; Aaron Copland's Cortège Macabre from the same composer's Grohg; Lukas Foss's Ode to the Dead; Bernard Rogers' Soliloquy; William Schuman's Prayer 1943; Anis Fuleihan's Invocation to Isis, and Harl McDonald's Violin Concerto, which will be performed by Alexander Hilsberg, concertmaster of the orchestra.

Griffith Foundation Lists Series

NEWARK, N. J.—The National Symphony Orchestra, under Dr. Hans Kindler, with Marjorie Lawrence, Metropolitan Opera soprano, will open the Major Concert Series of the Griffith Foundation on Nov. 6. Paul Draper and Larry Adler appear on Dec. 18. Argentinita and her dancers give a program on Jan. 8. Jascha Heifetz closes the series on Feb. 19.

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LONDON Forges Ties With France

By HUGH LIVERSIDGE

LONDON.—Music history will be made in November when the London Philharmonic Orchestra visits the continent at the same time as a French orchestra comes to take its place in England. The L.P.O. under its founder and principal conductor, Sir Thomas Beecham, will be visiting Paris, Brussels and Antwerp, where nine concerts will be given, including two for Youth organizations in the two capitals.

France's finest orchestra, that of the Société des Concerts du Conservatoire de Paris will be playing in England under its own conductor, Charles Münch. The Paris orchestra's two programs at the Stoll Theatre are as follows:

Nov. 4—Mozart, "Haffner" Symphony; Debussy, La Mer; Roussel, Symphony No. 3; Ravel, Daphnis et Chloe, second Suite; conductor, Münch.

Nov. 11—Mehul, Overture to Les deux Aveugles de Toledo; Delius, In a Summer Garden; Beethoven, Symphony No. 2; Tchaikovsky, Francesca da Rimini; Berlioz, Three Pieces from Damnation de Faust; conductor, Beecham.

"Proms" Progress

The "Proms" continue their prograss. In fact, they remind me not so much of a series of concerts but of revivalist meetings, such is the fervor displayed. The following paragraph from the London Evening Standard will give some idea: "Queue for last night's Promenade Concert at the Albert Hall was estimated to be 1½ miles long. One man who could not get in parked his car outside the Albert Hall and switched on the broadcast. Inside a few minutes his car was surrounded by 600 or 700 people. They stayed there one hour and five minutes, the length of the broadcast, in complete silence. Scarcely anyone smoked. People passing walked on tiptoe. 'As a music-lover I was really thrilled,' the motorist tells me. At the end the crowd gave him a cheer for allowing them to hear the concert." Verily, *"Tempora mutantur in Illis"* when one recalls pre-war days at the Queens Hall.

Elisabeth Schumann Returns

The concert in question offered the joint attraction of the return visit of Elisabeth Schumann and of Dame Myra Hess in a Mozart concerto. It is very obvious that the passage of years cannot dim Mme. Schumann's sense of artistry or phrasing—these things nothing can destroy. She sang old favorites, Mozart's L'Amero and Schubert's The Shepherd on the Rock. Sir Adrian Boult wielded the Baton.

Apart from this the most interesting feature of the "Proms" is the presentation of new works. American composer William Schuman's A Free Song made a good impression. As many readers are aware, its bold, impressive phrases portray passages from Walt Whitman's Drum Taps. The Luton Choral Society under Boult gave a creditable reading.

A Notable Music Patron

Viscount Lascelles, eldest son of H. R. H. The Princess Royal, is one of Britain's most knowledgeable and democratic-minded music patrons. He takes a keen and real interest in music and musicians, which arises not only from the innate kindly characteristics of members of the Royal Family but also from a real practical and almost encyclopaedic knowledge. It means a great deal to British musicians when someone who as a member of the Royal Family is above politics or parties, takes an expert interest in their work. Those who, like the writer, have had the privilege of frequently discussing music matters with Viscount Lascelles have been greatly impressed.

•

Albert Morini Artists Will Fulfill Many Bookings

Artists under the management of Albert Morini are entering active seasons. The American Troubadours began their fall tour in Albany at the Museum of Art on Oct. 13 and appear at the Brooklyn Academy of Music on Oct. 17. Anne Brown, soprano, will be soloist with the Bach Circle at Town Hall on Nov. 27.

Stell Andersen, American pianist, begins with appearances as soloist with the Vermont Symphony Orchestra under Alan Carter in the Grieg Piano Concerto, at Burlington on Oct. 11, and on Oct. 24, at Bennington.

Donald Dickson, baritone, gave a recital on Sept. 26 in Saratoga Springs, N. Y., and on Sept. 29 made his operatic bow in Buffalo with the Philadelphia La Scala Opera. Leona Flood, violinist, starts her fall concert itinerary on Oct. 9 and is solidly booked until Christmas, going as far as Texas. Percy Grainger, composer-pianist, whose current schedule is part of his all-year-round bookings, played on Sept. 28 in St. Louis. Witold Malcuzynski, Polish pianist, returns to the United States from a European and South American tour the end of October, and begins a North American itinerary in Jacksonville, Fla. Suzanne Sten, mezzo soprano, initiated her 1945-46 activities in New Haven singing the title role in Carmen. The Yaysnoff Sisters, two-piano team, appear jointly with the American Troubadours at the Brooklyn Academy of Music on Oct. 17, and are booked as far as Mobile, Ala., and Jackson, Miss.

Spalding Heard in Rio

Albert Spalding's recent debut in Rio de Janeiro was an outstanding success, according to reports from Brazil. Orchestra concerts in Rio and Sao Paulo were to follow his recital bow. The American violinist was scheduled to return to the United States in the last week of September. His first New York recital in five years will be for the benefit of the Musicians' Emergency Fund at Carnegie Hall on Oct. 15. Mr. Spalding then makes his first long transcontinental tour since his return from service abroad, and will visit Hawaii.

NCAC Opens Operatic and Foreign Department

The opening of an Operatic and Foreign Department under the direction of Gerard A. Semon is announced by Marks Levine, vice-president of National Concert and Artists Corporation and director of the concert division. Mr. Semon was formerly associated with his father, the late Eric Semon, who was the European representative of the Metropolitan Opera Association for more than 15 years.

CELIA SALOMAN
(Photo by J. Abresch.)

"Opening New Musical World to the Child" Is Aim of Pianist

The Town Hall program of Celia Saloman on Oct. 30 will list, besides piano works of Bach, Beethoven, Chopin, Rachmaninoff and Albeniz, an interesting group by contemporary composers, including the Alma Brasileira (Chorus No. 5) of Villa-Lobos, Prelude: to a Young Musician, by Norman dello Joio, and Little Suite by Josef Alexander. Mr. Alexander, concert pianist, member of the faculty of Brooklyn College, is the composer of scores performed by leading symphony orchestras and soloists. The Little Suite was written a few years ago for his two children, and was found hidden away in their toy chest by Miss Saloman.

A teacher as well as concert pianist, Miss Saloman believes that music is a necessity in general education. "It contributes enormously to mental discipline, coordination and poise," she says. "Young students should read music as readily as any book. Sight reading is a 'must' with even the youngest beginner at my studio.

"Material for the elementary pupil is the same as that for the more advanced. The greatest masters have written music that can be included in any 'Album for the Young.' A child who is studying a Bach gavotte, Mozart sonatina or a Beethoven bagatelle feels himself a part of the musical world, a world that is opened to him through listening to the great symphonies over the radio or on records. Consequently, such a pupil has a more serious attitude toward his tonal studies.

"Many people disparage the using of themes from the classics for popular songs. I do not. I feel that we owe a debt to the song writers who have made these themes familiar, opening the way for many people who have considered themselves unmusical to listen to Bach, Mozart, Chopin, Tchaikovsky or Debussy—music which formerly they had dismissed as 'too long-haired for me.'

"I think two of the greatest factors in the growth of love for music are proper education of the young and the embodiment in popular tunes of melodies from its masters." M. L. S.

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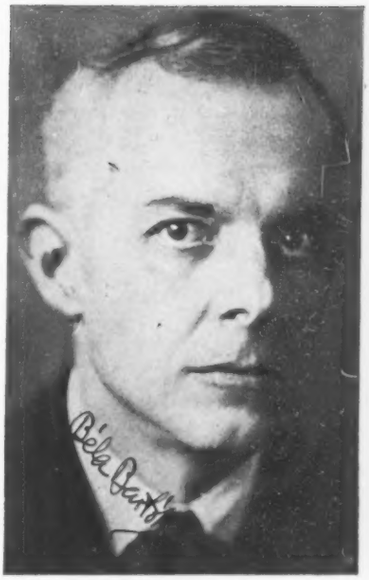
BARTOK'S PASSING TAKES MAJOR CREATIVE FIGURE

BÉLA BARTOK, 64, eminent Hungarian composer, pianist and folklore collector, passed away in a New York hospital on Sept. 26. He had lived in New York since 1940 and his most recent works were premiered in this country.

One of the most original figures in modern composition, Bartók based his later music largely on novel scales and rhythms employed in the folk music and dances of his native country. He was born in Nagy-Szentmiklos, March 25, 1881, had early music instruction from his widowed mother, and later in Ratislava studied piano and harmony with Laszlo Erkel. Bartók began to compose at the age of 9, and at 18 entered the Royal Hungarian High School for Music in Budapest, studying under Koessler and Thoman and teaching there after 1907. His symphonic poem Kossuth was played in 1903 by the Budapest Philharmonic and other music was heard in Vienna. He was early influenced by Strauss, and later became an ardent pioneer in the Hungarian movement for expression through peasant melodic idioms, which discarded the Lisztian school as unrepresentative. He collected thousands of folk airs of Hungary, Roumania and Slovakia, and even visited Arabia, and about 1907 turned to a new style which discarded conventional European forms. His first recognition came with his ballet, The Wooden Prince, produced in 1917 by the Budapest Opera, though an earlier one-act opera, Duke Bluebeard's Castle, had been rejected in a prize competition. In 1918 it also was produced, and he started to compose a third opera-pantomime The Wonderful Mandarin. Meanwhile he published his Improvisations on Hungarian Folk Tunes, and played his Violin Sonata with Yelly D'Aranyi in England in 1922. Bartók made his American debut Dec. 22, 1927, as piano soloist in his Rhapsodie with the New York Philharmonic under Mengelberg. In the same winter he played the U. S. premiere of his Piano Concerto with the Cincinnati Symphony, and appeared with Szigeti in a concert of his works for Pro-Musica in New York. Szigeti and Benny Goodman premiered his Concerto for violin and Clarinet here in 1939 In 1940 Bartók appeared at the Library of Congress Festival in Washington, D. C., and later took up residence in this country. With his wife, Ditta Pasztory, pianist, he gave the world premiere of his Music for Two Pianos and Percussion in New York in the fall of 1940. In November, Columbia University conferred the honorary degree of Doctor of Music on him and commissioned him to transcribe the Milman Parry collection of folk music recordings. He made his last public appearance in January, 1943, when he and his wife were soloists in New York in a new orchestral arrangement of his Music for Two Pianos and Percussion. He recently was elected a member of the Hungarian Parliament. Bartók's extensive output included also six string quartets, and for orchestra two Suites, a popular Dance Suite, two sets of Hungarian Folksongs, Two Portraits, Two Pictures, Music for Strings, Percussion and Celesta, as well as the Mikrokosmos cycle and many other works for piano.

Besides his wife, he is survived by two sons, Bela and Peter, the latter recently released from the U. S. Army.



BÉLA BARTOK

JULIUS KORNGOLD, 86, former Viennese music critic and father of Erich Wolfgang Korngold, composer, died at his home in Hollywood, Cal., on Sept. 25. Born in Bruenn, he took a law degree in Vienna and also studied music, becoming a critic in his native town. Called to Vienna in 1902 by Hanslick as a member of the Neue Freie Presse music staff, he later became first critic of that paper, which he served from 1902 to 1938. He published several volumes of essays in music. He came to America in 1938 and joined his son in Hollywood. Surviving also are his widow, Josefine, also living in Hollywood, and another son, John, an orchestral conductor in Vienna.

FANNY MOODY, 71, operatic soprano, died recently at Dundrum, County Dublin, according to advices from London. She made her professional debut as Arline in Bohemian Girl with the Carl Rosa Company in Liverpool in 1887, and sang successfully as Micaela at Drury Lane the same year. In 1890 she was married to the late Charles Manners, and toured as the leading prima donna of the Moody-Manners Opera Company, also appearing in the Manners seasons at Covent Garden and Drury Lane. Her husband died in 1935.

JOHN WESLEY MORRISON, 64, builder of pipe organs, died in Springfield, Mass., Sept. 10. Born in Omaha, he represented the Estey Organ Co. of Brattleboro, Vt., in New England for 25 years before founding his own business.

TORONTO: Orchestras to the Fore

By JOSEPH A. WHITMORE

TORONTO.—Canadians are more "music-conscious" than ever before. Wartime audiences have filled our auditoriums to capacity and as a result a permanent, receptive audience has been built, especially for symphony, ballet and opera. The work of Canadian organizations—our orchestras, fine conductors, ballet company and solo artists—has been a real factor in this situation.

Toronto turned out *en masse* to welcome its second season of grand opera presented by France-Film. Operas performed were Manon, Sept. 18; Faust, 19; Lakme, 20; Boheme, 21; Carmen (matinee) and Traviata, 22. Under the management of Désiré Defrére, with Wilfred Pelletier and Paul Breisach, conductors, Kurt Adler, chorus master, and Boris Ramanoff, balletmaster, all of the performances created tremendous enthusiasm. Singers included Lily Pons, Bidu Sayao, Lily Djanel, Claire Gagnier, Alice Tate, Thelma Altman, Nino Martini, Martial Singher, Francesco Valentino, Arthur Kent, Louis D'Angelo, Nicola Moscona, Lodovico Oliviero; dancers, Anne Simpson and Nicolas Orloff. At the close of the series Mr. Defrere announced that a third season would be given next year.

"Proms" Applauded

Sir Ernest MacMillan, returned from his Australian tour, conducted here in the "Prom" series on Sept. 6 and 13, the first a Russian Ballet Night, with Anne Simpson, Grant Mouradoff and Kathryn Lee. Miss Simpson was outstanding in the Serenata by Malats and Miss Lee in the Scarecrow, with music by Shostakovich. Miss Simpson has a large following and we look forward to a solo recital by this dancer. Sir Ernest programmed the first performance of Carwoola by Douglas, young Australian composer, and his own Fantasia on Sea Chanties. Grace Castagnetta, pianist-improviser, was a Sept. 13 performer in a program more suited to an intimate audience.

Stanley Chapple conducted on Sept. 20, with Portia White, Canadian contralto, as the applauded guest artist before a capacity crowd. Lansing Hatfield, baritone, was soloist on Sept. 27, with Russell Gerhart, guest conductor. The Oct. 4 concert marked the return of Franco Autori, American conductor, with Emanuel List, basso; Carroll Glenn, violinist,' appeared on Oct. 11, with Antal Dorati conducting. The last concert in this series takes place on Oct. 18, featuring reengagements for Igor Gorin, baritone, and Fritz Mahler, guest conductor.

Ernest Johnston, business manager of the "Prom" Series said: "We have enjoyed sold-out audiences at nearly every concert this season."

The Casavant Society, with headquarters in Toronto, invited applications from young professional organists, from whom three will be chosen for a Casavant Concert in Eaton Auditorium in December. The Casavant Musicales will begin their programs on Nov. 28, presenting the following organists, assisted by choral societies: Claire Coci, Carl Weiurich, Walter Baker, D'Alton McLaughlin.

New Concert Series Added

Demand for seats for the Eaton Auditorium Concert Series has been such that a new Monday Series will be instituted. Artists on the Thursday Series, which has been oversold, are: Richard Crooks, Paul Robeson, Brailowsky, Jean Watson. The Musical Art Series on this course presents Richard Dyer-Bennet, Anne Brown, Thomas L. Thomas, Opera Ensemble, Iva Kitchell, Henry Scott. Marian Anderson Concerts take place Jan. 10 and 12. Paul Johnson of Eaton Auditorium said, "Our sale of season tickets is unprecedented. We are swamped with orders."

Gertrude Huntly, pianist, one of the soloists announced for the Toronto Symphony Orchestra this season, was inadvertently referred to in the September issue as "Gerald Huntly."

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DISCS

Quite a few of the men overseas who got to listen to V-discs wondered why they were not available commercially. They were on acetate; were unbreakable, sturdy, light and could stand many playings. Furthermore, they were of high fidelity and had a much lower surface noise than the old-fashioned pressings. The big news of the month is that now they are available. Victor has developed a disc made of plastic material (vinyl resin) that has all the virtues of the acetate record.

The first set is already on the market —Koussevitzky and the Boston Symphony playing Strauss' symphonic poem Till Eulenspiegel. (Victor set DV-1, 2 12-inch discs, $4.50.) It undoubtedly is an advance over previous records. Pick-up chatter is about eliminated and surface noise is down to a minimum. At present Victor plans to release a limited number of newly recorded works on the Red Seal De Luxe label; those also later will be available on standard Red Seal discs. The new ones will cost two dollars each. That is double the price as it exists now but the difference will be worth while if the engineers consistently capture the tonal realism they have achieved in the first set.

On the heels of the new Victor disc comes an announcement from the Detroit Symphony Orchestra that it has its own facilities for the manufacture of records through the Reichhold Chemicals, Inc., purchase of a substantial interest in Cosmopolitan Records, Inc. Recording facilities for the Detroit Symphony Orchestra, according to the orchestra's president, Harry H. Reichhold, are to be permanently installed in the organization's new home, the Music Hall. Unbreakable plastic records will be used exclusively and are to retail at $1.50 for a 12-inch disc and $1.00 for the 10-inch.

New Albums by Kreisler and the Menuhins

BEETHOVEN: Violin Sonata in C min., Op. 30, No. 2; Yehudi and Hephzibah Menuhin. Victor set DM 1008, 4 12-inch discs, $4.50.

This is the seventh violin sonata, not the second, as the album states, and is now the only domestic version available. Both Menuhins do a good job; the piano part is accurately and musically played, while the male contributor fiddles with evident understanding of the music. A strong reading is presented and the slow movement emerges without sentimentality. It is in that movement especially that Miss Menuhin shows exceptional depth and sensitivity. The breaks could have been better chosen, but the recording on the whole is excellent save for some fortissimo passages where the violin is a trifle overamplified. Beethoven's Rondo in G fills the eighth side.

KREISLER: Caprice Viennois; Tambourin Chinois; Liebesfreud; Liebeslied; La Gitana; Schön Rosmarin; all played by Fritz Kreisler and the Victor Symphony Orchestra conducted by Charles O'Connell. Victor set M-910, 3 12-inch discs, $3.50.

The album is entitled "These are my favorites," and they are the favorites of many people the world over. Kreisler himself has orchestrated his superior salon pieces and sings the music out as he used to do. His technique is not as effortless as it was but the tone still is there and the modest orchestral accompaniments are unobtrusive.

Kurtz and Garbousova on First Cello Discs

BEETHOVEN: Sonatine; GLAZOUNOFF: Chant du Ménestrel; played by Edmund Kurtz, cellist, accompanied by Emanuel Bay. Victor 12-inch disc 11-8815, $1.00.

The Beethoven selection, which is entirely unfamiliar, was, according to the label, originally for mandoline and cembalo. It has been arranged by J. Stutchewsky and I. Thaler. There is no opus number but it does not appear to be an early work. In minor, it contains a long mournful melody and lends itself well to the cello. The disc is worth owning even if the Glazounoff piece is a negligible trifle. This is Kurtz's first appearance under a Victor label. Both selections are well played and recorded.

CELLO MELODIES; played by Raya Garbousova, accompanied by Erich-Itor Kahn. Victor set M-1017, 3 12-inch discs, $3.50.

The melodies are as follows: The Swan (Saint-Saëns), Waltz in A minor (Chopin), Prize Song (Wagner), To the Evening Star (Wagner), Largo from Concerto in A (K. P. E. Bach), and Malagueña (Albeniz). Garbousova has not previously appeared on Victor records, and it is to be hoped that she soon will be featured in something more worthy of her talents than these trifles. She has been given excellent recording and her accompanist seconds her admirably.

Singher and Munsel Debuts

THOMAS: Polonaise: Je Suis Titania, from Mignon; and RIMSKY-KORSAKOFF: Salut à Soleil, from Le Coq d'Or. Patrice Munsel, soprano, and Victor Orchestra conducted by Sylvan Levin. Victor 12-inch disc 11-8886, $1.00.

From this debut disc it would appear that Patrice Munsel is being hastened into things for which she not yet is prepared. The aria from Mignon still is vocally beyond her; she is uncomfortable in the more florid coloratura passages, is not always on pitch, and forces her voice incessantly. The range of her voice is shown by the fact that she reaches a note between high E and F, but even the B-flat on which she ends is not secure. In the Rimsky Hymn to the Sun there is more of a cantilena where she can display the naturally attractive coloring of her voice.

LILY PONS PROGRAM: PROCH: Theme and Variations: DAVID: Charmant Oiseau (La Perle du Bresil): VERDI: Caro Nome (Rigoletto): orchestras conducted by Pietro Cimara and Maurice Abravanel. Columbia set MM-582, 3 10-inch discs, $2.75.

The eminent French coloratura is in fine form on these discs. Her voice sounds exceptionally youthful and her pitch is more secure that it has been on some previous attempts. All of the selections in the album are acrobatic in nature; the music does not count here, but the virtuosity is compelling. She is aided by clear recording and accompaniments.

FRENCH OPERATIC ARIAS: LULLY: Bois Épais (Amadis); GRÉTRY: Blondel's Air (Richard Coeur de Lion); BERLIOZ: Mephistopheles' Air and Serenade, and Song of the Flea (Damnation of Faust); GOUNOD: Ballad of Queen Mab (Romeo and Juliet); THOMAS: Drinking Song (Hamlet); MASSENET: Vision Fugitive (Hérodiade); OFFENBACH: Dapertutto's Air (Tales of Hoffmann); BIZET: Toreador's Song (Carmen); sung by Martial Singher, baritone, with Metropolitan Opera Orchestra conducted by Paul Breisach. 4 12-inch discs, $4.50.

A most interesting debut. Mr. Singher has a flexible, high baritone that has a beautiful timbre and is used in a musicianly manner. His selection of material is stimulating, even if the Toreador's Song does crop up. The Berlioz excerpts are especially fascinating. Outstanding among the singer's gifts is his ability to spin a long cantilena and preserve a legato. Throughout the set the singing is very smooth, and the Carmen aria is not bellowed forth in the manner of certain of Singher's colleagues with greater lung power and less musicianship.

VILLA-LOBOS: Bachianas Brasileiras No. 5; sung by Bidu Sayao, soprano, with eight celli and bass, conducted by the composer. Cello solos by Leonard Rose. Columbia 12-inch disc 71670-D, $1.

One would be hard to put to guess the nationality of the composer here. Unlike others of Bachianas Brasileiras, this No. 5 is not aggressively Brazilian, and there is a strong feeling for the French idiom. It is a singularly appealing piece of music. On the first side, Sayao sings in vowels, not words, the voice being used solely as an instrument. On the reverse there is a short section where she has a lyric, and then she returns to the opening wordless theme. The melodies and harmonizations are direct and well defined. Villa-Lobos has composed a quiet, flowing work that Bidu Sayao sings beautifully. No pyrotechnics here, even though the tessitura is high and she ends on a sustained mezzo-voce. Her silvery, liquid voice is ideally suited to the music, and is an additional factor in making the disc well worth investigation.

Bach, Mendelssohn and Addinsell Concerti

BACH: Concerto for two violins in D minor; played by Adolf Busch and Frances Magnes with the Busch Chamber Players. Columbia set MX-253, 2 12-inch discs, $2.50.

One of Bach's finest works, the D minor concerto has had very few recordings, and until the present set only one version was available—Victor's two-disc set with Enesco and Menuhin. That, however, goes back to 1933 and is sadly dated mechanically. This set has the virtues of modern recording, being on a higher level and infinitely clearer. Of Busch's musicianship and devotion for the music there can be no doubt. His tone is apt to be stringy (though he controls it here better than in other recorded works) but his conception is true to the spirit of the composition. Frances Magnes is a worthy and spirited associate.

MENDELSSOHN: Violin Concerto, Op. 64; Scherzo from Midsummer Night's Dream; Nathan Milstein and N. Y. Philharmonic-Symphony conducted by Bruno Walter. Columbia set MM-577, 4 12-inch discs, $4.50.

We have three previous versions to consider: those by Kreisler, Szigeti and Menuhin. This release is by far the best mechanically, and the playing is of such superior order that it ranks with any of the preceding. Milstein's technique is wellnigh flawless, as are his tone and intonation. Bruno Walter's accompaniment is steady, and his insight into the music matches the soloist's. One unfortunate feature is the bad break between the first and second movements; it suggests that the allegro comes to a dead stop, whereas Mendelssohn meant it to lead directly into the slow movement.

ADDINSELL: Warsaw Concerto; played by Leo Litwin and the Boston "Pops" Orchestra conducted by Arthur Fiedler. Victor 12-inch disc 11-8863, $1.00.

It is difficult to avoid speaking disparagingly of this piece even though it has achieved such popularity. If you like a combination of Rachmaninoff and Hollywood it is here played excellently and strongly recorded without the overamplification present in other "Pops" releases.

Kapell, Petri and Iturbi on Singles

RACHMANINOFF: Prelude in C-sharp Minor, Op. 3, No. 2; and SHOSTAKOVICH: Three Preludes from Op. 34; played by William Kapell. Victor 12-inch disc 11-8824, $1.00.

William Kapell herewith makes his recorded debut in an exciting disc. The music is not outstanding but two other factors are: the reproduction and the brilliant playing. Seldom has Victor issued a piano disc to match this in depth, tone, and quiet surfaces. It will be a mark for future discs to aim at. Final judgment on the pianist must be reserved until he is shown in music of more diversified character. Here he shows himself a complete master of the percussive type of pianism and an ace technician to boot.

CHOPIN: Polonaise in A flat, Op. 53; played by Egon Petri. Columbia 10-inch disc 17337-D, 75c.

This, of course, is *the* Polonaise. Two months ago Victor issued Iturbi's performance on a 12-inch disc. Neither that nor this is a top-notch performance. The recording here is poor according to present standards. Petri does not capture the romantic elements of the music and his reading is jerky in spots.

LISZT: Liebestraume No. 3; DEBUSSY: Clair de Lune; played by José Iturbi. Victor 12-inch disc 11-8851, $1.00.

Iturbi, who seems to be becoming Victor's house pianist, here couples two of the most popular of the standard items. The recording is good and both selections are neatly, agreeably played.

Discs by Janssen and Traubel

WAGNER: Song to the Evening Star and Wolfram's Entry (Tannhäuser); sung by Herbert Janssen; accompanied by the Metropolitan Opera House Orchestra under Paul Breisach; and Colon Opera Orchestra (Buenos Aires), under Roberto Kinsky. Columbia 12-inch disc 71697-D, $1.

Janssen has an exceptionally lyric baritone with a wide range which he here uses to best advantage. His Evening Star rendition will match any previous disc for warmth and nobility. Everyone interested in good singing should secure this disc. The recording is excellent.

WAGNER: Excerpts from Tristan und Isolde; sung by Helen Traubel, with the Philharmonic Symphony of New York conducted by Artur Rodzinski. Columbia set MM-573, 5 12-inch discs, $5.50.

Of the ten sides, the Introduction to the opera takes three, Isolde's first act narrative three more, the third act prelude two, and the Liebestod the final two. Thus the set is half orchestral. Traubel's voice stands up well against Flagstad's. It is certainly as rich and undoubtedly stronger. The Norwegian singer may have had more finesse, but Traubel has more warmth and opulence. She sings well here but has to contend with reproduction that is overamplified. Thus in fortissimo passages there is an orchestral jumble with which Traubel's voice cannot readily cope.

H. C. S.

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Activities of the Artists

Lotte Lehmann, soprano of the Metropolitan, has written the lyrics for a song, Life Calls to Me, the music for which has been composed by Eugen Zador. It has been published by Harmonia Edition, New York.

Lt. James Pease, who has spent two and a half years in the Army as a Flying Training Instructor at Laredo, Tex., returned to civilian life on Oct. 1. He immediately rejoined his former management, Haensel & Jones, and is entering a season of concert, opera, radio and theatrical work.

The first membership meeting this season of the Metropolitan Opera Guild was held at Town Hall on Oct. 16. Edward Johnson, Lucrezia Bori, Mrs. August Belmont, Mrs. Herbert Witherspoon and Mrs. John DeWitt Peltz were scheduled to speak.

Pierre Luboshutz and Genia Nemenoff, duo-pianists, will be soloists with the Kansas City Philharmonic on Oct. 27 in the Mozart Two Piano Concerto in E flat Major. They are booked for more than 70 recitals from coast to coast in 1945-46. Their annual New York recital takes place at Town Hall on Jan. 25.

Arthur Kent, baritone, recently released from the Army, has gone under the management of Haensel & Jones. He resumed his vocal career with an engagement with the Metropolitan Opera, a fall opera tour of Canada and a scheduled October appearance in the lead role of Broadway's Song of Norway.

Rudolf Firkusny, Czech pianist, has returned to this country from an extensive tour of South America. Among his appearances here is a pair of concerts with the Boston Symphony on Nov. 2 and 3.

Pina La Corte, soprano, sang in Norristown, Pa., on Oct. 11 in a benefit for the Salvation Army. On Oct. 24 she sings Gilda in Rigoletto with the New York Civic Opera at Amsterdam, N. Y., beginning a tour with that organization extending until March.

The Mascagni Opera Guild presented four operas at the Community Center, New York—Carmen on Sept. 23; Il Trovatore, Sept. 30; Faust, Oct. 7; and Don Pasquale, Oct. 14.

William Kapell, after his successful Australian tour, will open his season in the United States on Oct. 25, when he appears as soloist with the New York Philharmonic Symphony. The pianist will also play with the Chicago, Minneapolis, St. Louis, Philadelphia, Cleveland, San Antonio, Kansas City, Houston and Pittsburgh Symphony Orchestras as well as in recital throughout the country.

Dr. Herbert Graf left for San Francisco on Sept. 20, where he will direct four productions for the San Francisco Opera Company — Rosenkavalier with Lotte Lehmann and Risé Stevens, Tristan and Walkuere, both with Lauritz Melchior and Helen Traubel, and Don Giovanni with Ezio Pinza and Salvatore Baccaloni. From San Francisco Dr. Graf goes to Chicago, where he will stage and Bruno Walter will conduct La Forza Del Destino and Marriage of Figaro. He returns to New York on Nov. 15 to take up his duties both as stage director of the Metropolitan Opera and at NBC-Television.

Yehudi Menuhin recently flew to London to complete work on a film, The Magic Bow, based on the life of Paganini.

Zo Elliott conducted the No. 1 District Depot Band at the final summer concert in Victoria Park, London, England, in September. The performance of his famous World War I song, The Long, Long Trail, and the Eighth Army March, dedicated to General Montgomery, was greeted with enthusiastic applause.

Annette Simpson, artist-pupil of Berta Gerster Gardini, was one of the soloists on a program of the works of G. Aldo Randegger at Steinway Hall, Sept. 27. Miss Simpson sang the soprano aria from the Promise of Medea with the composer at the piano.

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Brazil Honors Leonard Warren

SAO PAULO, BRAZIL.—Leonard Warren, Metropolitan Opera baritone, was the first American to receive the Brazilian Cultural Association Scroll of Honor, presented to him during his last operatic appearance here this season on Sept. 17. The scroll was dedicated to Mr. Warren by Eleazar Carvalho, Brazilian composer and conductor, who cited Warren as "a son of North America who brings an abundance of culture and art to our Brazil as well as personal encouragement to every Brazilian artist."

Dorati for Dallas Symphony

Antal Dorati has been appointed musical director and conductor of the Dallas Symphony Orchestra. The group has been re-organized by its new president, Gordon Rupe, Jr., with the help of John Rosenfeld, Jr., music critic of the Dallas Morning News. Dean Richardson is business manager.

HUBERT DILWORTH,
baritone, is singing the role of Augustus in Bloomer Girl, Broadway production. He is scheduled for concerts from November through March, including Boston, Baltimore, Philadelphia, Washington and Detroit. (Photo by M. Smith.)

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New Publications for Christmas Featured

With the holiday season approaching, program-makers will be pleased to know that there is a large quantity of new music offered by the publishers this year. Though some numbers are new arrangements of familiar carols, there is fresh material for choral groups as well as for instrumental and vocal soloists. It might be well to investigate the works mentioned below before making final plans on this year's Christmas programs.

J. Fischer & Bro. have published Pietro A. Yon's Gesu Bambino (A Christmas Pastorale based on Adeste Fideles) in an elaborate orchestral version by Maurice Baron, along with an impressive list of choral works. There are three pieces by Robert Hernried arranged for SSA (A Child Was Born, Alone By the Cradle, Rejoice Ye All) and three by Robert Elmore—A Christmas Prayer (SATB), Come All Ye Who Weary (Baritone and SATB), and Thou Child Divine (TTBB). New Born has two versions by John W. Work; one is for SSA and the other SATB. Single works by composers include Songs of Christmas, a Cantata for solo and SATB by May Van Dyke; Noel! Alleluia by Rev. W. J. Finn for SA; Lo, Within a Manger Lies for Solo and chorus in unison or SATB; In Bethlehem by Frances B. Toelle for SSA; Break Forth, O Beauteous Heavenly Light by Garth Edmundson; Tonight by Charlotte Garden; Today Christ is Born by Richard Keys Biggs, and O Little Stranger by Claude Means, all for SATB.

A delightful ten minute cantata for solo voices, mixed chorus and organ or piano is The Story of Christmas based on a Biblical text by John H. Duddy. The publisher, Elkan-Vogel Co., Philadelphia, also has a novel Salzedo harp arrangement of Jingle Bells.

Edwin H. Morris & Co. in New York have two new choice selections for organ —A Kentucky Christmas, based on two Kentucky carols, by Stanley E. Saxton; and Deck the Hall, a postlude on the Christmas carol, by Jean Pasquet. On the list for junior and senior choir combined is a William A. Goldsworthy arrangement of the traditional air, The First Noel.

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More works by Robert Hernried are on the Carl Fischer list: a solo for high voice, Jesus Lies in the Cradle, and an SSA and SATB setting of the same text. Other new issues by the firm are Carol of the bells, for SAB and TTBB in Wilhousky arrangements; Poor Mary, for SSA by Catherine Davis; O Moon Shine Forth, for SATB with organ or piano by Carl F. Mueller and The Twelve Days of Christmas for SSATBB arranged by Nightingale.

G. Schirmer, Inc., heads its impressive array with an album of Christmas carols in very easy piano arrangements by Walter Kirby called Merry Christmas. Voices of the Sky, by Alexander Matthews; The Virgin's Lullaby, by Dudley Buck; Candlelight, by James H. Rogers, and There's a Song in the Air!, by F. Flaxington (Downing), can all be had for SSA and SATB. For full SATB chorus there is Christmas is Coming, by Edward Milkey. There are two choral works by John Jacob Niles for SSAA—Never Was a Child So Lovely and Jesus the Christ is born. The Birthday of a King, by William Neidlinger (Downing) for SAB, In Excelsis Gloria for SATB by F. Flaxington Harker (Deis), and It Came Upon a Midnight Clear for SSA by Oley Speaks (Deis) concludes the list of choral works, to which is added one organ selection, Christmas Pastorale, by Powell Weaver.

Vocal solos issued by Theodore Presser Co. are At the Manger, by Finke, and three Christmas spirituals by Dorsey—Go Tell It To the Mountain, O Mary; Rise Up, Shepherd, and Follow. Two chorals for mixed voices are A Christmas Lullaby and Come, Joyful Shepherd, by Smith and Nagle, respectively. I Remember Christmas, for treble voices, by Federer, and Come Let Us Adore Him, a cantata by Keating, round out the list. Oliver Ditson Co. has a piano solo by Adler, Christmas Candles, and two works for mixed voices—Come Hither, Ye Children, by Schulz-Syre, and The Good Shepherd, by Van de Water-Starke.

Interesting carols for mixed voices are Now the Holy Child Is Born, based on a Normandy folk song arranged by Ralph E. Marryott, Carol of the Provincetown Portuguese, by Harvey Gaul, and an old Bohemian carol, Let Our Gladness Have No End, by Claude Means. All are listed by the H. W. Gray Co., Inc.

Two recommended vocal solos are Madonna, for high or low voice, by Charles Haubiel (Composers Press, Inc.), and Christmas Carols of Czechslovakia, a suite for voice and piano, by Vaclav Divina, with English translation by Frank La Forge (Alpha Music).

By way of novelty are Noël Sketches for Piano—ten pedal points on as many different keys, followed by nine variations on the carol. The First Noël (Axelrod Music Pub., Providence), and Children's Xmas Party, an album of 13 popular songs simply arranged by Samuel Spivak with a picture illustrating each song (Ed. Schuberth & Co., Inc.).

Boston's C. C. Birchard & Co. have Amid the Snows, a Rose, by David Hugh Jones, and Love Came Down at Christmas, by Arthur Bergh, both for SATB. For SSA there are two arrangements by Robert W. Gibb—Catalan Carol and On Christmas Night. From the Willis Music Co. in Cincinnati are Angel Choirs On High Do Sing, for two-part chorus, and Come Let Us Unite in a Joyous Noël, for mixed chorus, both by Robert Leech Bedell. An English translation and choral arrangement, by N. Lindsay Norden, of the Christ Child, for mixed voices and solo tenor or soprano, to be sung a cappella, is offered by Gamble Hinged Music Co., Chicago.

Books

MUSIC AND SOUND SYSTEMS IN INDUSTRY, by Barbara Eina Benson. McGray-Hill Industrial Organization and Management. Series, $1.50.

Miss Benson has made a comprehensive study of the new and widely-spreading field of Plant Broadcasting. It is valuable as a guide-book, giving concise information on the complex problems devolving from the organization and operation of an industrial broadcasting system.

Miss Benson prefaces her material with the frank assertion that this type of broadcasting is still going through a pioneer period and statements based on actual experience are of the only factual value.

Written in a brisk, smart style, the young author presents her research findings under the headings Organization, Programming, Broadcasting, Scientific Research, Evolution, and Conclusions. She has done an outstanding job in her preparation of the Bibliography, which she divides into three parts—Articles of Research; Articles of Popular Interest; Addresses,—and the Discography, compiled from Victor, Decca and Columbia catalogues as a representative list of the music available on commercial records for industrial use.

MUSIC OF LATIN AMERICA, by Nicolas Slonimsky. Illustrated with photographs. Thomas Y. Crowell Co., New York. $3.50.

A few years ago Nicolas Slonimsky journeyed throughout Latin America "to find out what is what and who is who in the music. . . ." The end result of his visit is this book, which is virtually encyclopedic in nature. It is packed with information. Mr. Slonimsky, a skilled musician, is not quite as skilled a writer and his book is not the sort that one will pick up and enjoyably read through—that is, unless he happens to be an expert in the field. Rather it is an invaluable reference volume—the first in its field, so far as we know. The first part of the book is devoted to a general panorama of Latin American music; the greater part deals with music in each of the twenty republics. A final section is a dictionary of Latin American musicians, songs and dances, and musical instruments. The book is indexed, and there are short biographical notes about 290 musicians.

For Cello and Piano

A MAD EMPRESS REMEMBERS, by Charles Wakefield Cadman. Mills Music, Inc., N. Y. $2.

Based on a rather interesting idea for a cello work, this programmatic score aims to depict the broodings of ill-starred Carlotta, who with her husband, Maximilian, was set on the throne of Mexico by Napoleon, only to lose both it and her mind. The piece is dedicated "in gratitude" to Gregor Piatigorsky, for whom it was written. Opening with a dancelike theme marked *"allegro pom-*

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poso," depicting Carlotta's memories of courtly splendor, the score next introduces a waltz motive. This gives way to an *"andantino fantastico,"* into which a recurrent "madness motif" intrudes. Later pages give us a *"lento dolorso"* of broader melodic style, with more of the rapid passage-work depicting the Empress' flighty dreams. The conclusion comes with a slow, tragic echo of the waltz. This composition plays for about five minutes, and is both dramatically effective and a test piece for the most accomplished performers.

For Viola and Piano

SUITE OF THREE DANCES by Rameau, transcribed by Watson Forbes and Alan Richardson. Oxford University Press, Carl Fischer, Inc., New York. $1.75.

Three familiar Rameau dances—Rigaudon, Minuet and the Tambourin better known in Kreisler's rendering—make up a sprightly series of high musical worth. The editing is carefully done, and there is a simplified version provided by omission of some of the notes in double-stopping passages. For moderately proficient performers.

CHINESE BOOGIE WOOGIE (On 5-Tone Scale), by Gregory Stone. Edward B. Marks Music Corp., N.Y. 50c.

This is another in the Contemporary American Composers series that Marks has been publishing. It is, despite its title, certainly not Chinese, though it does use a pentatonic scale to suggest an Oriental mood. Once the stretch of bass is mastered and the two-against-three rhythms coordinated, the piece should pose few technical problems.

Songs

COURTSHIP (IHR KAVALIER), by Hans Hermann; SPRING, by Leo Fall; MERRY-GO-ROUND, by Anselm Goetzel; Harmonia Edition, N. Y. 50c, 40c and 30c, respectively.

Harmonia Edition, a firm refounded in this country by Alexander Jadassohn after a long existence in Germany, has issued three separate songs. Though simply printed, the contents are worth while.

Courtship is an adorable song about an old cavalier paying court to a elderly "Dresden China" lady, and the German text by Boerries von Muenchhausen is delightful. There are English and French versions by Julia Timer and Louis Charles Battaile. The music is for low voice (range, C to D), and though not difficult is worthy of a Lieder program.

Merry-Go-Round and Spring are in English, the first a brief descriptive cheerful song; the second, a tuneful, simple and vivacious waltz.

A CHILD'S PRAYER, words by Rachel Field, music by Gustav Klemm. G. Schirmer, Inc., N. Y. 50 cents.

This is a very quietly moving song, supposed to be sung by the child himself asking blessings on the various happy elements of his life. The melody is diatonic, with a simple pattern throughout, though varied ingeniously. Recommended as a sincere and effective number. It is published in low, medium and high voice versions.

ELEGIAC SONGS (CHORUS, LAMENT, PRAYER TO PERSEPHONE), words by Edna St. Vincent Millay, music by Lucy Woodworth Ricketts. Composers Press, Inc., N. Y. 40 cents each or $1 for set.

This triptych is designed to give a "Grecian" effect by means of rather square-cut melodies that suggest ancient modes and a harmonic system that is a bit unusual. Prayer to Persephone begs that goddess to be nice to a dead girl who was "proud and wild" in life. Lament is a whimsical air in which a mother chides her children while reminiscing of her late husband's good traits and implied faults. In Chorus friends are bidden to dispose of the fragrant gowns of a dead charmer, who has "no more need of them." In the rather mannered Millay way, the cycle is definitely effective. Range, Middle C to E.

ON HEARING "THE LAST ROSE OF SUMMER" (words by Charles Wolfe), and THE WHISTLIN' THIEF (words by Samuel Lover); both from EIGHT ENGLISH SONGS (1942) by Paul Hindemith. Associated Music Publishers, Inc., N. Y. 75 cents each.

Both songs are evidence of the composer's great technical skill and preoccupation with modal and medieval elements. Like many of his other works they are a bit forbidding and austere at first; later one realizes that he has set the words with an impressionistic insight into the period to which they pertain. On Hearing "The Last Rose of Summer" quotes fragments from the famous old song, though harmonized in a way that will startle many people. The Whistlin' Thief has a piano accompaniment that tries to represent a person whistling, pigs grunting, and dogs barking, though not too programatically.

Instrumental Arrangements Of Popular Standard Tunes

Music Publishers Holding Corp., have issued new instrumental transcriptions with piano accompaniment of popular standard songs. Body and Soul is now available for alto sax, trombone, trumpet and clarinet. Also for alto sax are Poor Butterfly, In an Eighteenth Century Drawing Room and Jalousie; Sunshine of Your Smile and Indian Summer are for trombone, while Night and Day has a trumpet and clarinet treatment. All of the tunes have been attractively arranged and the credit goes to three musicians—Charlie Huffine, William Teague, and Jean Gossette. All are under the Harms label, with the exception of In an Eighteenth Century Drawing Room, which is published by Advanced Music Corp.

•

American rights to Benjamin Britten's opera Peter Grimes, recently premiered by the Sadlers Wells Opera Company in London, have been acquired by Eddie Dowling and Louis J. Singer, New York producers. Discussions have been held looking toward an American performance of the work at next summer's Tanglewood Festival, since the work was commissioned by the Koussevitsky Music Foundation.

Richard Arnell, 27-year-old English composer, has completed his Third Symphony, Op. 40. The score, the work of almost three years, has six movements and is nearly 50 minutes in length. It is dedicated to the political courage of the British people.

Jerome Kern will compose the score for Annie Oakley, musical play based on the life of the lady whose name became a synonym for theatre passes.

A special score was written by Jacques de Menasce for The Fate of My People, a dance composition to be given its first performance by Bella Reine at the New York Times Hall on Oct. 31.

•

Radie Britain recently received the Delta Omicron Composition Award for her orchestral score, We Believe. Miss Britain, a native of Amarillo, Tex., is now resident in Hollywood. The composition contest is held annually by Delta Omicron as part of its policy of furthering the work of American women composers.

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IN SCHOOLS AND STUDIOS

Institute of Musical Art Has Record Enrollment

The Institute of Musical Art of the Juilliard School of Music opened Sept. 27, with a record registration of 1,200 students. Hundreds of applications had to be turned down, George A. Wedge, dean, said.

A special veterans' department has been set up to take care of students enrolled under the G.I. Bill of Rights, with Robert Hufstader leading it and acting as liaison between the school and the armed services. Mr. Hufstader is a pianist and conductor and teaches theory at the Institute.

Among new courses are those in choir training, church and liturgical music given by David McK. Williams, organist at St. Bartholomew's Church. Marion Bauer will give two new courses in Music History—music's place in pagan, early Christian and Renaissance times, and one in aesthetic appreciation and understanding.

New faculty members are: Rosalyn Tureck, piano; Joseph K. Lane, English composition and literature; Edgar Schenkman, orchestral repertoire; Sergius Kagen, music history; Frederick Jacobi, music history and masterpieces of music literature; Frederick Prausnitz, piano ensemble and sight reading and Harold Friedell, who will give courses in improvisation, anthem and keyboard harmony, oratorio accompanying and church service accompanying.

Some of the faculty now in service will return by midyear; none will be teaching this autumn.

The Institute will now give diplomas and degrees for composition. It will be possible to get a diploma in theory, a post-graduate diploma in composition and a Bachelor (B.S.) and Master (M.S.) degree in composition.

Winners of 38 scholarships were announced by Mr. Wedge: Sylvia B. Aarnio, Betty Ann Busch, Margaret Dittmar, Dorothea L. Kaetze, Betty Wright, voice; Samuel Baron, Nellie Higgins, flute; Agnes Bowman, Mae Epstein, Gilda P. Fried, Grace Harrington, Eugene R. Haynes, Theodore C. Karp, Rosamonde Lewin, Lily Miki, Virginia Passacantando, Joyce Paull, Doris E. Pines, Kevin H. Prendergast, Elizabeth J. Rich, Judy Rivkin, Germaine Schamisso, Ruth L. Shepsle, Claudette Sorel, Cynthia Wells, Stanley Witt, piano; Eleanor Conk, organ; Marc M. Gottleib, Arline Hanna, Karola Muller, Elizabeth Reynolds, Shirley A. Thompson, Peter Tramontana, Iris Trebecz, violin; Emily E. Mesmer, bassoon; Charles B. Schiff, clarinet; Frances L. Wilbur, trumpet; Chester M. Wolfson, French horn.

Norma Cazajian and Gus Heydt were awarded the Kathryn Long Scholarships in voice and Ruth Baron won the Jersey City Philharmonic Guild Scholarship in piano. A new scholarship fund has been established by the Nelson Eddy Clubs for an award to a baritone through competitive examination. Another new fund has been established by Duke Ellington.

Rochester Chamber Series

ROCHESTER, N. Y.—The Kilbourn Hall chamber concerts of the Eastman School of Music include four programs by the Gordon Quartet, beginning on Oct. 30. New to the series will be Dougherty and Ruzicka, duo-pianists, and the Society of Ancient Instruments; returning for reappearances are Angna Enters, dance mime, and Edith Weiss-Mann, harpsichordist, and Suzanne Bloch, lutenist.

Dalcroze School Announcements

The Dalcroze School of Music, New York, announces the release of Karl Ulrich Schnabel from war work and his return to the school as head of the piano department. The auditions which the Dalcroze School held on Sept. 25 and 26 resulted in the following scholarship awards: to John Kendall, violinist, Mr. Silverman, instructor; Mildred Remis, oboist, Mr. Miller, instructor; Barbara Reisman, cellist, Mr. Stern, instructor; Bernard Lipshitz, violinist, Mr. Gordon, instructor.

ELAINE SPITZBERG, ten-year-old pianist, will be presented by her teacher Ida Elkan in Carnegie Chamber Music Hall on Nov. 17 in a program of readings from Bach, Mozart, Beethoven, Schubert, Chopin, and first American hearings of modern Russian compositions. Miss Elkan is the originator of the Ear-training Sight-reading Piano Method.

EDWARD WEISS, who has been appointed a member of the faculty of the Peabody Conservatory of Music, Baltimore, Md., as a teacher of piano. Mr. Weiss recently returned to America from Europe.

Cleveland Institute Scholarship Awards

CLEVELAND.—Beryl Rubinstein, director of the Cleveland Institute of Music, announces the winners of 17 scholarships for study in 1945-46 at the institute, to students in the elementary, junior high and senior high school grades: piano, Patty Cook, Lois Fink, Daniel Kane, Gratian McRae, Enid Ongar, Alvin Salzinger; violin, Gordon Cell, Jeanne Douttiel, Janet Lee Hall, Raymond Motiska; cello, Victor Burt; clarinet, Thomas MacEwan, Louis Paul; voice, Marie Baxa, Joyce Chabler, Jane Durling, Joan Wischmeyer.

The first faculty recital of the season was given on Oct. 3 by Joseph Knitzer, violinist, with Marianne Matousek Mastics at the piano. Mr. Knitzer, head of the violin department, is the newly appointed concertmaster of the Cleveland Orchestra. Other faculty recitals for this season will be by Marie Simmelink Kraft, mezzo-soprano, Nov. 21; Beryl Rubinstein, pianist, Jan. 9; Jacques Posell, double bass, Jan. 30; Maurice Goldman, baritone, Feb. 20; Leonard Shure, pianist, April 24; a trio made up of Mr. Knitzer, violin, Charles McBride, cello and Mr. Rubinstein, piano, May 15; Programs of American music are scheduled for Dec. 19 and March 27.

Herman Kaplan Reopens Studio

Herman Kaplan, violinist, has reopened his New York studio. Among prominent artists working with him is Karl Newman, who has been engaged as teacher at the University of Ohio in Columbus, O., and as a member of the Columbus Philharmonic Orchestra.

Kelley New Boston U. Music Dean

At the annual meeting of the Boston University Board of Trustees, President Daniel L. Marsh announced the appointment of Acting Dean Kenneth G. Kelley of the University college of music as full dean. He succeeds the late Alfred H. Meyer.

Bauer Master Classes in Miami

The University of Miami announces the engagement of Harold Bauer, pianist and pedagogue as music consultant of the Music School. While in Miami, Mr. Bauer will also hold a master class from January to March.

Korst Artist-Pupils Appear Widely

Singers from the New York studio of Prof. Robert J. Korst are appearing extensively. Brenda Miller will give her first Town Hall recital on Oct. 21. Muzurius Ali, baritone, is on a recital tour of the West Indies. Emile Renan, baritone, will take the roles of Dr. Bartolo in New Orleans and Schaunard in Pittsburgh. Eva Korst, daughter of Prof. Korst, made her debut in ingenue parts at the Casino Theater in Newport, R. I.

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Appointment at Peabody

BALTIMORE.—Reginald Stewart, director of the Peabody Conservatory of Music, has engaged Alice Gerstl-Duschak, soprano, as a member of the voice faculty to accommodate increased enrollment. Mme. Duschak has sung in the leading opera houses of Austria, Germany, Italy and Jugoslavia. She came to America eight years ago and has given recitals and taught in this country. Oscar Shumsky, violinist, has been released from the Navy and has rejoined the Peabody faculty.

Cincinnati College Winners

The College of Music of Cincinnati presented the 1945 scholarship winners in a program at the Odeon, Cincinnati, on Sept. 18. Those appearing were Charlotte Knost and Rosemary Dudley, pianists; Elizabeth Torlone and Virginia Howe, sopranos; Dherlys Nicely, flutist; Betty Jean Shirey, violinist; Betty Hoensch, organist; and Ruth Friedrich, accompanist. Gov. Frank J. Lausche was guest of honor and speaker.

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Maxwell Powers, director of Greenwich House Music School, announces that the Music School has been authorized by the Veterans Administration and approved by the Division of Higher Education of the University of the State of New York, to offer its courses to veterans under the provisions of the G. I. Bill of Rights.

Engagements of Queena Mario Singers

Opera, concert and radio activities are occupying singers from the New York studio of Queena Mario. Vivian Bauer sang on the New Voices in Song program and on Great Moments in Music in Friml excerpts. Evelyn Pasen has been appearing in a daily CBS program. Miss Bauer took her place on one of these broadcasts. Miss Pasen also sang on Invitation to Music over WABC. Dorothy Stahl toured the Middle West with the National Music League Quartet. Nelson McGill has returned from two years in Southern Italy with the Red Cross, during which he did considerable work in Italian opera. Annette Burford had the stellar roles in Lucia di Lammermoor and The Barber of Seville at the Chautauqua Summer Opera. Audrey Bowman gave concerts at Red Bank and Elizabeth, N. J., at Unity House, Stroudsburg, Pa., and for the soldiers at Halloran Hospital. She has been engaged for Constanza in Mozart's Entführung aus dem Seraglio in New Orleans on Feb. 13, 14 and 16.

Mme. Mario reopened her studio after a vacation on Pine Island in Lake Winnipesaukee, N. H. She has written another mystery story, which will be published in early spring.

Tune-Dex Makes Clef Awards

The first annual Clef Award Presentation held on Sept. 28 at Carnegie Hall marked the first time that composers of popular songs have been recognized by awards for their work. The ceremonies and concert were held under the auspices of Tune Dex Digest and Tune Dex Song Survey. Those receiving Clefs were writers of the ten top-selling songs for the sales period from the summer of 1944 to the summer of 1945, the publishers of these songs, and the managers who promoted them. There were also four special Clefs to:

Irving Berlin for his song God Bless America, chosen by the Clef award committee as the outstanding morale song of World War II; to Pfc. Frank Loesser for writing Praise the Lord and Pass the Ammunition, Rodger Young, and What Do You Do in the Infantry, cited as the best war songs; and to Oscar Hammerstein II and Richard Rodgers as the outstanding musical comedy writers of the year.

The ten Clef-winning songs and their writers included:

Don't Fence Me In, by Cole Porter and Hugh Martin; Bell Bottom Trousers, by Joe Maffe; I'll Be Seeing You, by Sammy Fain and the late Irving Kahal, whose wife accepted his Clef; My Dreams Are Getting Better, by Vic Mizzy and Mann Curtis; I'll Walk Alone, by Jule Styne and Sammy Cahn; Just a Prayer Away, by David Kapp and Charles Tobias; Swinging on a Star, by Jimmy Van Heusen and Johnny Burke; The Trolley Song, by Ralph Blane and Hugh Martin; Dream, by Johnny Mercer, and Together by B. G. de Sylva, Ralph Blane and Ray Henderson.

The Clef Symphony Orchestra, under Bert Shefter, and a long array of popular artists provided the musical program.

Publishers and professional managers who received the Clef included:

Sidney Kornheiser and Murray Baker of Burke and Van Heusen, Inc.; Mickey Goldsen and Dave Blum of Capitol songs; Max Dreyfus and Larry Spier of Crawford Music Corporation; Harry Link and George Dalin of Leo Feist, Inc.; Herman Starr and Mack Goldman of Harms, Inc.; Lester Santley, George Joy and Tommy Valando of Santley-Joy-Inc.; Louis Bernstein and George Pincus of Shapiro, Bernstein & Co., Inc.; Max Dreyfus and Larry Spier of Williamson Music, Inc., and Edwin H. Morris, Henry Spitzer and Paul Barry of the Mayfair Music Corporation.

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is preparing her pupils for a concert which will include old and modern Italian airs, operatic arias, duets and ensembles. Mary Kalmer, mezzo-soprano, and Jane Hurst, dramatic soprano, both Schoenwald pupils, are touring the Pacific with the USO.

John Colville Dickson Artists Heard

John Colville Dickson spent his vacation at his Broad Meadows Farm, near Youngstown, O., and has reopened his Chicago studio. Among his students, Earl Tanner, tenor, was invited to be soloist on the "Worth Remembering" program on WENR in remembrance of John McCormack to sing Mother Machree, When Irish Eyes Are Smiling and other McCormack favorites. Robert Fitz-Gerald, tenor, is on a six weeks tour of the West and Pacific Coast. Elizabeth Scott has returned from a Chautauqua circuit, singing first contralto in a woman's ensemble. Michael Stewart substituted for Rheinold Schmidt on two Carnation Hour programs. Lola Levi has been singing mezzo-soprano roles with local opera companies. Betty Bennett continues to appear in several broadcasts each week.

Previn Takes Up Radio City Baton

Charles Previn has succeeded the late Erno Rapee as head of music at Radio City Music Hall and director of the Music Hall Symphony Orchestra. His first appearance there was made recently when he conducted music for Golden Harvest, a new revue produced by Leon Leonidoff to accompany the premiere of Metro-Goldwyn-Mayer's Week-end at the Waldorf.

Mr. Previn has conducted the St. Louis Municipal Opera, at Hollywood Bowl, and on many radio programs. He was a former associate of Rapee at the Music Hall, and has directed Broadway musicals and the music for motion pictures. The latter included two new M-G-M productions, Holiday in Mexico, featuring the playing of Jose Iturbi, and Two Sisters from Boston, in which Lauritz Melchior sings.

Edward French in N. Y. Recital

A large, cordial audience heard the piano recital of Edward French, director of the Albany Conservatory of Music, at the Carnegie Chamber Music Hall on Oct. 3. Mr. French began with compositions of Martini, Haydn and Bach, and later played Grieg, Rachmaninoff, Chopin, Khatchatourian and Ravel numbers. His interpretations were especially felicitous in the Ravel and Khatchatourian music, in which Mr. French showed insight into the style and ability in tone painting.

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BALTIMORE SEES 20% GAIN

By GUSTAV KLEMM

BALTIMORE, MD.—This city's concert schedule, which several years ago reached and has maintained an all-time high, will increase by a good 20% during the season ahead. Much of this comes from the greatly enlarged list of concerts by Reginald Stewart and the Baltimore Symphony. When Mr. Stewart assumed the conductorship in 1942, the municipal group had been giving about a dozen programs each season. This year it will offer nearly 70 events, 28 of them on tours from Florida to Canada, all to be conducted by Mr. Stewart.

Soloists with the orchestra, which starts its season on Oct. 31, will include Rose Bampton, soprano; Albert Spalding, violinist; Alexander Brailowsky, pianist; Joachim Heinz, tenor; Isaac Stern, violinist; Adele Marcus, pianist; Witold Malcuzynski, pianist; Ilya Scholnik, violinist; Helen Traubel, soprano; Gregor Piatigorsky, cellist; Byron Jannes, pianist; Pasquale Tallarico, pianist; Yehudi Menuhin, violinist. These artists will appear at the mid-week concerts. There will also be soloists for many of the Sunday concerts, all to be in the evening this year. The orchestra will give five concerts for Young People, a group of performances with the Ballet Theatre and several concerts in the colored high schools of the city. A number of first-times here will be presented by Mr. Stewart, among them several world premieres.

C. C. Cappel, manager of the orchestra since its organization in 1942, is presenting four attractions under his own management, the list including Alec Templeton, pianist-composer; Jascha Heifetz, violinist; Vladimir Horowitz, pianist; and the original Don Cossack Chorus, conducted by Serge Jaroff.

Bonney Attractions

Lillian Powell Bonney and her bureau will continue to manage the local visits of the Philadelphia Orchestra, the National Symphony and the Philadelphia La Scala Company. The Philadelphia forces will present seven concerts, three purely orchestral, all led by Eugene Ormandy. Soloists include Zino Francescatti, violinist; William Kapell and Rudolf Serkin, pianists. The soloists for the seventh and "extra" concert will be announced later.

Soloists with the National Symphony, Dr. Hans Kindler conducting, will include Richard Crooks, tenor; Rudolf Firkusny, pianist; Blanche Thebom, mezzo-soprano; Fritz Kreisler, violinist; Andres Segovia, guitarist; Claudio Arrau, pianist; Joseph Szigeti, violinist; Artur Rubinstein, pianist. The orchestra will also present two performances with the Ballet Russe de Monte Carlo.

The Philadelphia La Scala will present five operas this year, all on Friday, the works chosen being Madame Butterfly, Il Trovatore, Cavalleria and Pagliacci, Carmen and Faust.

Other attractions to be presented by Mrs. Bonney at the Lyric include a performance, on Dec. 22, of the opera, Hänsel and Gretel. In addition, she is continuing her "Little Concert Series" at Cadoa Hall and so far has announced Regina Resnik, soprano; Joseph Battista, pianist; Louise Doschek, pianist.

Peabody Recitals

The Peabody Friday afternoon recitals which, thanks to lifting of war-time transportation restrictions, return to their old hour of 4 o'clock, will bring Karin Branzell, contralto; Budapest String Quartet; Rosalyn Tureck, pianist; Maurice Eisenberg, cellist; Vronsky and Babin, duo-pianists; Romolo de Spirito, tenor; Gregor Piatigorsky, cellist; Nan Merriman, mezzo-soprano; Roman Totenberg, violinist; Martial Singher, baritone; Robert Casadesus, pianist; Joseph Szigeti, violinist.

Eugene Martinet, for many years director of the Baltimore Civic Opera Company, enters the local managerial ranks this season and is planning to bring a sizable list of attractions. He will operate his own ticket agency and plans bringing many events of the type brought here for many years by William Albaugh, who died last year. The Martinet schedule was to be introduced on the night of Sept. 27, when the San Carlo Opera Company launched a short season here, including Aida, Carmen, Traviata and, to close, a double bill of Cavalleria Rusticana and Pagliacci.

•

Hans Heniot, conductor of the Salt Lake Symphony Orchestra, has been on vacation in New York, as the guest of his sister and brother-in-law, Mr. and Mrs. Alexander Kipnis. His father, Heniot Levy, prominent in Chicago musical circles, joined them for a few days.

"HARPING" BOOM IN NEW ENGLAND.

A record enrollment, the largest in its history, marked the 15th season of the Summer Harp Colony of Carlos and Marjorie Salzedo at Camden, Me. Front row, left to right: Dorothy Coy, Betty Theobald, Joan Mainzer, Dulcie Dimmette, Margaret Anne Johnson, Joanna Allen, Cherolyn Greiss, Lucene Gibson, Louise Zimmerman, Mary Masters, Grace Lenfest. Middle row: Frances Stainton, Margaret Rummel, Jean Eason, Mary Green, Patsy Maginnes; framed by their own harps: Marjorie Call Salzedo and Carlos Salzedo; Betty Jane Holsteen, Eva Wilson, Muretta Meyer, Lise Pearson, Libby Jones. Top row: Mary Spalding, Ruth Dean, Gloria Griffith, Jill Bailiff, Ona Schreiner, Irene Griffith, Doris Feldman, Diana Griffith.

Ormandy Forces Augmented

PHILADELPHIA.—The Philadelphia Orchestra inaugurated its 46th season, Sept. 28 and 29, with a program containing two new works. Eugene Ormandy was on the podium, and the ensemble was in excellent form. Canto di Palude by Renzo Rossellini, 37-year-old Italian composer, was given its first concert performance (the score had been previously played over the air) and proved to be beautifully orchestrated and impressionistic. Also new to the Academy audience were Stravinsky's pieces, Four Norwegian Moods, the most interesting of which was the spirited Wedding Dance. The staples on the program included the Handel-Ormandy Overture in D Minor, Beethoven's Seventh and Debussy's La Mer.

Additions to Orchestra

There are nine new members in the orchestra's ranks this season: Irwin Rosen, Sidney Sharp and Isadore Schwartz, second violinists; Earl Leavitt, assistant first trombonist; Leonard Shulman, tympanist; William Goslee, solo bassoonist; Leonard Epstein, violist; Philip Fisher, trumpeter; and Marilyn Costello, harpist.

The San Carlo Opera Co. made a two-day visit to Philadelphia, presenting Carmen as their first performance on Sept. 21. The major roles were taken by Coe Glade, Giovanni Martinelli and Stephan Ballarini. Micaela and Zuniga were sung by two very talented young artists, Mima Cravi and Harold Kravitt. The performance as a whole was somewhat uneven, though the conductor, Umberto Mugnai, did his best to keep things moving, and the ballet added some bright spots.

In La Boheme on Sept. 22, Mary Henderson was an effective Mimi, particularly in the last act. Sydney Rayner acquitted himself well as Rodolfo, Mario Valle was an enthusiastic, if slightly overdrawn, Marcello. Harold Kravitt and Stephan Ballarini completed the quartet. Musetta was sung by a Philadelphia girl, Berenice Fontayne. Although her voice is somewhat limited in volume, Miss Fontayne gave a good portrayal in the cafe scene. Emerson Buckley was the conductor.

J. K.—H. G.

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